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TENTH ANNIVERSARY ISSUE

NEW ORLEANS MUSIC MAGAZINE

Wavelength

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Wavelength

ISSUE NO. 121 • NOVEMBER 1990

"I'm not sure, but I'm almost positive, that all music came from New Orleans."
—Ernie K-Doe, 1979

Features

Jazz Photos.....	21
History of Wavelength.....	24
Wavelength Index.....	26
Marva Wright.....	30
Chester Zardis.....	33

Columns

November News	4
Robert Plant Interview	6
Caribbean	11
Baton Rouge.....	13
Rhythm & Blues	15
Reviews	17
Rare Record	18
Listings.....	37
Classifieds	45
Last Page	46

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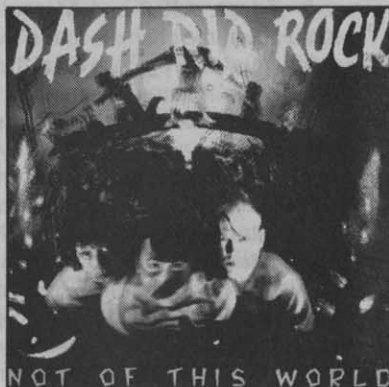
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A Well Kept Secret: The Louis Armstrong Classic Jazz Festival

The Louis Armstrong Classic Jazz Festival was held the weekend of September 15 and 16, 1990. Other than a mention in *Lagniappe* the preceding Friday, and some promotion over community radio WWOZ, the festival had very little advance publicity.

Despite the handicap of a little-known venue and some minor technical problems apparently inherent in starting a new festival in a new location, the first Louis Armstrong Classic Jazz Festival was an undeniable success.

The festival was located at the newly opened Woldenberg Park, which stretches along the river in the upper French Quarter from the Jax Brewery to the new Aquarium of the Americas (the festival's principle sponsor) at the foot of Canal Street.

An all local line-up featured the majority of the city's best classic jazz bands, who provided a uniformly high quality of music. The first day's music started off with the Original Camellia Jazz Band.

The Original Liberty Jazz Band featured the beautiful clarinet work of Michael White, combining influences as diverse as Johnny Dodds and George Lewis with his own contributions to the New Orleans tradition. As the crowds gradually increased throughout the afternoon, the tight ensemble of Jacques Gauthier's Creole Rice Yerba Buena Jazz Band re-created the sounds of the late 1920s and the best of the early West Coast jazz revival.

The New Leviathan Oriental Fox-Trot Orchestra arrangements dating from the 1890s to the early 1930s, with a special emphasis on local compositions. Irving Berlin's non-interventionist classic "Stay Down Here Where You Belong," written before America's entry into World War I, seemed particularly poignant in light of current world affairs. The New Leviathan's second set featured Anthony Maggio's pre-W. C. Handy blues orchestration "I Got The Blues" within sight of its place of inspiration across the river at Algiers point.

In addition to the live music, a tent located a few hundred yards from the band pavilion featured video presentations and speakers. Excellent

video equipment was provided by the Louis Armstrong Foundation, although the tent proved inadequate to shield the television screen from glare.

The speakers consisted of the husband & wife music history team of Al & Diana Rose, Richard B. Allen, curator of oral history at Tulane University's Hogan Jazz Archive, and Don Marquis, curator of the jazz collection of the Louisiana State Museum in the Old Mint Building, the later two on a panel ably moderated by Dawn Dedeaux. The Roses discussed musical and social events in 19th and early 20th century New Orleans which lead to the development of jazz. Allen and Marquis reminisced about the changes in the local jazz scene over the past several decades. Both panels featured interesting discussions of the future of the traditional New Orleans style.

Crowds were larger on Sunday as the second day's music was given a rollicking start by Kid Layton's Spirit of New Orleans Brass Band, demonstrating the old (pre-saxophone) style of New Orleans marching band. Founding members Percy and Willie Humphrey showed up; 89-year-old Willie's joyful energetic clarinet sounded equal to its all-time best.

Danny Barker and His Jazz Hounds demonstrated the flexibility of the New Orleans style with an eclectic repertory performed in traditional fashion. Danny Barker pleased the audience with his vocals, including some of his own compositions such as "Save The Bones For Henry Jones" and versions of traditional numbers which Mr. Barker has turned into his own, such as "Saint James Infirmary Blues" and a special arrangement of "Eh La Bas" including lyrics in Swahili and several dialects of English in addition to the Creole French.

A mixture of classic ragtime and classic jazz from the New Orleans Ragtime Orchestra provided a fine closing to the festival's music.

The Louis Armstrong Classic Jazz Festival shows promise of what could become a great showcase of classic New Orleans music. Woldenberg Park seems able to attract both locals and tourists, and (most crucially) sponsorship. There was some talk of the Aquarium providing free music there every Sunday. Everyone seemed impressed with the beautiful vistas Woldenberg offers. I hope that the festival is the first of what will become an annual event.

—Dan Meyer



Tivoli Back On?

Mayor Sidney Barthelemy has reentered negotiations with representatives of Tivoli Gardens on the administration of Armstrong Park. The on again/off again talks are on again since news that federal money to renovate the park has become available. The park, site of the historic Congo Square and the birthplace of the city's music heritage, has been target of several groups for control.

City Loses Drummers

New Orleans lost two of its finest drummers recently when **Fred-die Kohlman** and **Al Babin** passed. Louis "Freddie" Kohlman, a New Orleans jazz drummer, died on September 29 of cancer. Born in Algiers in 1915, Kohlman played in his early years with Sam Morgan, Joe Robichaux, and Oscar "Papa" Celestin, as well as a stint on snare drums with the Young Tuxedo Brass Band. During the Forties, he was a regular at Sid Davilla's Mardi Gras Lounge on Bourbon Street. In 1955 he moved to Chicago to play at Jazz Ltd. Kohlman returned to New Orleans in 1968, and played with Dukes of Dixieland, the Heritage Hall Jazz Band, and the Onward and Excelsior Brass Band. After joining the Preservation Hall Band in the 80's, he traveled widely in the United States and overseas. Kohlman

appeared in several locally filmed movies, including "Pretty Baby," "Pete Kelly's Blues" and "Angel Heart."

A jazz funeral was Kohlman's final tribute, with members of the Olympia, Algiers, Royal, Onward and Eagle brass bands performing. See *Wavelength* 107 for a feature on Kohlman.

Al Babin died on Oct 1, 1990. A Dixieland drummer who was known locally mainly among musicians, Babin had a rather large national and international following. Babin was born in 1927 and played with the Sharkey's King's of Dixieland and Santo Pecora's Tailgaters, as was an uncredited performer on Bill Crais's Delta Rhythm Kings record.

Settlement Day

Of the many carnival and independence day celebrations held in the Caribbean, one of the most joyful and culturally rooted in Africa is "Settlement Day," held in Dan Griga, Belize, each November 19. The celebration commemorates the landing on Roatan (an island off the coast of Belize) of a unique and unforgettable people called the Garifuna.

The Garifuna (or Gariguna in their own language) are African descendents with one of the more inspiring tales of survival in the new world. Their culture evolved from a moment of monumental luck when a shipload of African slaves was able to commandeer the vessel and regain freedom, albeit far from home. Landing on the island of Saint Vincent, these Africans soon intermarried with the native Carib Indians to create an indomitable people who successfully

resisted the French and, for a time, the British. The British were finally able to conquer the Garifuna in 1795 when the legendary Garifuna leader, Satuye (sometimes seen written as Chatoyer) was killed in a dual with the leader of the British forces. They were subsequently expelled from St. Vincent and have come to inhabit the coastal areas of Nicaragua, Belize, Guatemala and Honduras. It is their arrival in Belize from this expulsion that is commemorated in the Settlement Day celebration.

Although many Garifuna have been blended into Western culture, there are many communities in the Central American region that maintain strong, undiluted traditions. New Orleans received a taste of their musical heritage through the Honduran/New Orleans cultural exchange program this past September. El Grupo Folklórico Garifuna Satuye danced and performed music on hand drums, turtle shells and conch shells. Many New Orleanians also received a taste of Garifuna tradition mixed with reggae a few years back when the Turtle Shell Band performed at the Jazz Fest.

WWOZ (90.7 FM) radio station's "Caribbean Show" will broadcast a Settlement Day Special, co-hosted by New Orleans cultural resource Bobatunje Ahmed, on Saturday, November 17, from 8:30 PM, and again on Tuesday, November 20, from 11:30 AM till 1:00 PM.

—Gene Scaramuzzo

Etc...

Three thousand yuppies packed a Houston venue recently to hear heartthrob Harry Connick Jr.

and his orchestra schmooze, bamboozle and sing those blues. Harry (listed #66 best-dressed man in the world by *German Vogue*) and drummer **Shannon Powell** were joined that night for an encore by another New Orleans native, **Mighty Sam McClain**. McClain brought the house down with "Stormy Monday Blues" and got the normally docile yuppies off their feet for two standing ovations.

It's Jazz The First Days at New Orleans Centre through November 17. Catch the educational clinics hosted by great local performers each weekday from 10 a.m. to noon. Local school bands, dance demonstrations, and a jazz trivia contest are among some of the events, sponsored by the Louis Armstrong Foundation, with the early days of jazz as the focus. Bring the little ones so they can learn, too. Call 899-6906.

A big thumbs up to local drummer **A. P. Gonzalez** who joined SST recording artists **Universal Congress Of** for a three-month European tour. Congress's head cheese **Joe Baiza** was most impressed with A. P.'s attitude and chose A. P. without ever hearing him play (talk about good instincts). A. P.'s sudden departure has put a temporary hold on the much awaited for reunion of local stench meisters the **Black Problem**.

Hall Of Fame Inductees—On September 16 The Louisiana Hall Of Fame inducted 16 new members: The late **Al Terry**, **Bobby Terry**, **Rockin' Sidney**, **Jim Bruce**, **Bobby Charles**, **Grace Broussard**, **Little Bob**, **Carol Racheau**, **Ernie Alexander**, **Bill Bess**, **Alex Broussard**, **Rob Bernard**, **Tommy McLain**, **Warren Storm**, **Charles Mann** and **Clint West**.

The **Radiators** just returned from Memphis where they are working on their new album, *Soul Deep*. Producer **Jim Dickinson** suggested his Memphis studio where the cuts could be recorded as live as possible. "Other producers focus on mathematics whereas Jim focuses on heart, soul and rhythm," relayed Zeke Fishhead. The **Memphis Horns** did their thing on three tracks, ensuring that *Soul Deep* should be an interesting mix of New Orleans rhythm and Memphis soul.

Quick—who is "leadzanger **Nevilles**," or "Vorige groep **Art Neville**?" The answers can only be found in the Dutch Neville Brothers Fanclub Magazine. Featuring reviews, news, gossip, lots of live photographs (especially of **Nevilles** holding large bou-

NEW RELEASES

- ▶ Lynn August and the Hot August Knights, *Zydeco Groove*, Maison de Soul LP 1036.
- ▶ Miss Ann Goodly and the Zydeco Bros., *Maison De Soul* LP 1037.
- ▶ Willy Deville, *Victory Mixture*, Orleans Records OR 1001.
- ▶ Various Artists, *Black Top Blues A Rama: A Budget Sampler*, Black Top CD TP 002.
- ▶ Various Artists, *Gulf Coast Blues: Volume One*, Black Top BT 1055.
- ▶ George Lewis, *The Complete*

Blue Note Recordings Of George Lewis, 3 CD Boxed Set, Mosaic Records MD3-132.

- ▶ Willy Cole, "Got to Get Up (Got to Get Down)" / "Where Are You," Coleblooded Records, 45 rpm single.
- ▶ Deacon John, *Singer of Songs*, JoGeo Records, CD & Cassette.
- ▶ The Meters, *Good Old Funky Music*, Rounder 2104.
- ▶ The Meters, *Look-Ka Py Py*, Rounder 2103.
- ▶ Aaron Neville, *The Classic Aaron Neville*, Rounder 2102.

quets of flowers), and the classic cut-and-paste xeroxed layout, it has that charm only **loving fans** could give. The articles are in Dutch and half the fun is figuring out what they are talking about. Write to Marie-Jose en Annrlies, Neville Brothers Fancub, J.v.d. Grintenstraat 8, 5042 NJ TILBURG.

Bands, win free recording time! The three best demos will win a complete recording session (including tape). Send your demos and compositions to Patrice Fisher, 603 W. Hennessey St. N.O. La. 70119.

Rosie Rosato of *Nu Clear Rhythms* doesn't want to *Change the World*, but it does happen to be the title of his new album. Recorded at Ultrasonic with **George Porter Jr.** producing and playing bass and **Russell Battist** on drums, it promises to be *faw-nky*.

The New Orleans Alumni Association, a benevolent society for aging and ailing musicians, celebrated their second anniversary last month with a big fundraiser at the Fairgrounds. The proceeds went to two deserving local musicians. **Kenny Hebert**, a veteran Bourbon Street guitarist, was paralyzed after a freak accident at a fishing camp.

Hebert fell changing a light, and lay undiscovered for three days. His right arm developed gangrene and had to be amputated. Hebert is currently not eligible for social security. **Philip Walker** is a local singer who needs a liver transplant. The medical costs are excessive and must be covered up front. Donations for Kenny Hebert and Philip Walker can be sent to NOMAA, P.O. Box 1522, Kenner LA 70062.

—Brad Brewster

House Levelers Level David Duke

David Duke, with his upscale racist message (and new face), garnered 44% of votes in the recent Louisiana senatorial election, but it was no fault of local "thrash-folk" rockers Grayson Capps (acoustic guitar, harmonica), Pete Ficht (electric and acoustic bass), and Sterling Roig (stripped-down drum kit), better known as The House Levelers. One of their most popular tunes on club dates has been "David Duke" written by Pete Ficht. A tape of the song, which has a Dylan-ish protest

flavor, also received airplay on WTUL prior to the October election.

The song's opening lines, "Maybe a good rain will wash this filth away/maybe a strong rain will wash this filth away,"...give a sort of nod to Robert DeNiro's famous line from *Taxi Driver*. "David Duke," goes the chorus, "it's such an easy rhyme/but you make me wanna puke...ole Metairie, partner in crime/with David Duke."

Pete Ficht says he did not mean for the tune to be a political anthem when he wrote it months ago. It was simply his personal reaction to everything he felt Duke stood for.

"In fact," he says, "I'd rather think of it not as an anti-Duke song, but as an anti-hate song, which in effect makes it a love song. And as Paul McCartney once said, 'Some people want to fill the world with silly love songs...and what's wrong with that?' Let's stop the hate."

"David Duke" is one of the songs included on a demo the band is shopping around. Several major and independent labels are showing interest in their material.

—Michael Swindle



Happy
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WAVELENGTH INTERVIEW ROBERT PLANT

REDACTED BY BILLY DELLE

Robert Plant: You've caught me in the middle of a J. B. Lenoir tune, I was singing to this young lady here.

Billy Delle: It has to be "Mama, Talk To Your Daughter."

No, no, it's (sings) "..."

Man, must be nice, huh?

There's a radio station here that kept me up to about 4:30 this morning. We went to the Checkerboard Lounge with the Black Crows last night trying to find James Cotton, who's vanished into space. Then we came back and started listening to this public-sponsored station.

That's what I'm affiliated with. Down in New Orleans we have a radio station called WWOZ which is publically funded, and that's the only way we get to hear blues and R&B nowadays.

So if I'm around the Quarter I should be able to pick it up?

Right. How did you get into liking the blues so much? Do you remember when you were first exposed to it? Was it on the radio?

No, no...I heard it through the folk clubs, the sort of post Keracac British beatnik movement, in the early Sixties when I was in

school. There was a thriving art college in my town. I used to go up to the common room and sit around at lunch time, take my jacket off so I wouldn't look like a little grammar school boy.

Play it cool, huh? What were they playing at the time?

All sorts of things, really, On Folkways records there were some interviews by Studs Turkel so you'd get dialogue and hear about guys playing one-string fiddle at the turn of the century, writing "CC Rider" and stuff like that.

Do you enjoy the backporch acoustic stuff better than the urban electric?

No, I like them both. In fact, this radio station here, this public station's program, Blues Before Sunrise I'm hearing everything: Blind Lemon Jefferson, Son House, Willie Brown. I just lay on the carpet and couldn't move. It was unbelievable.

Do you prefer the prewar blues more so than the postwar?

Not really. I like John Lee Hooker's stuff, from the late Forties, and also late Thirties Chicago stuff with John Lee Williams, Sleepy John Estes, when everyone's really smarting it up. But postwar, yeh, then you move down to where you are, you know. Domino starting recording with Dave Bartholomew, "The Fat Man," you get that swing, that different thing.

A lot of the British groups back in the Sixties recorded a lot of the Delta Blues and a lot of the Chicago blues, but they didn't expand into the New Orleans field. Was there a reason?

When I was a kid, we did Huey Smith stuff, "Don't You Just Know It"—stuff that was popular, but if you wanted some Professor Longhair, or something like that, or something that was much more reet New Orleans, we just couldn't play it...the virtuosity just couldn't be covered. But then again there was the Chris Kenner stuff, the Jessie Hill, everybody of my era that was into rhythm and blues or black pop could do "Ooh Poo Pah Doo" "I Like It Like That," etc....

Would it be possible to transcribe

Professor Longhair into guitar?

Oh, yeah. The fact that you use two hands on the piano, of course, you wouldn't get it all, but it would be an interesting experiment. I remember three or four albums ago Robbie Blount wanted to try and play every guitar solo like a Ben Webster part, or Coleman Hawkins, sort of like a tenor part, but he didn't need it. It was hard to do, then he'd light a cigarette and then a chick would walk by and..

...that was it huh? Do you enjoy New Orleans music as much as Chicago, etc?

Yeah, I've no partiality at all. I just like music in the blues beat.

When you were down here, last time, did you get to see anybody?

Oh yeah, every time Zeppelin used to come through we used to have a party after, we'd throw some money around and people would come and play. Gatmouth Brown came and played with us, Snooks Eaglin...

Snooks is playing around now.

Yeah? Last time I saw him was two years ago and he was playing better then.

Since the last time you've seen him, he's had a few records out on Blacktop. He's been playing around town in a few nightspots pretty regularly.

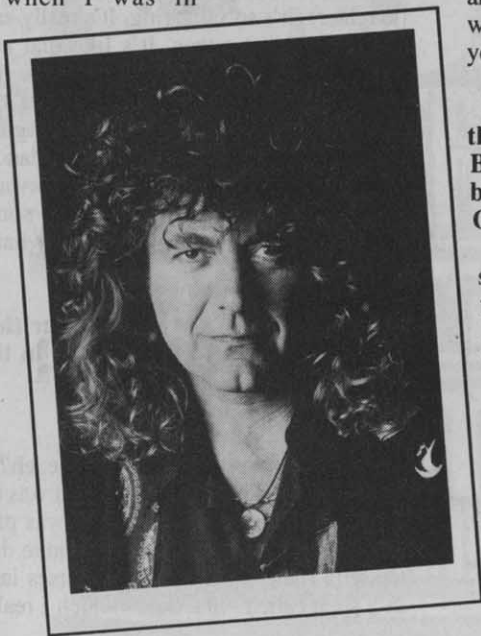
Good. I'm glad. First time I saw him was 15 years ago, but he wasn't really into what he was doing at the time. His wife had her hand out the whole time.

Well, you'll be in for a pleasant surprise, then, because he's really got a new outlook, it seems like. He's doing relatively well down here. He teams up sometimes with Eddie Bo and they have Bo on piano and George Porter on bass and they really put on some sets, man, It'd been interesting to check it out, if you can.

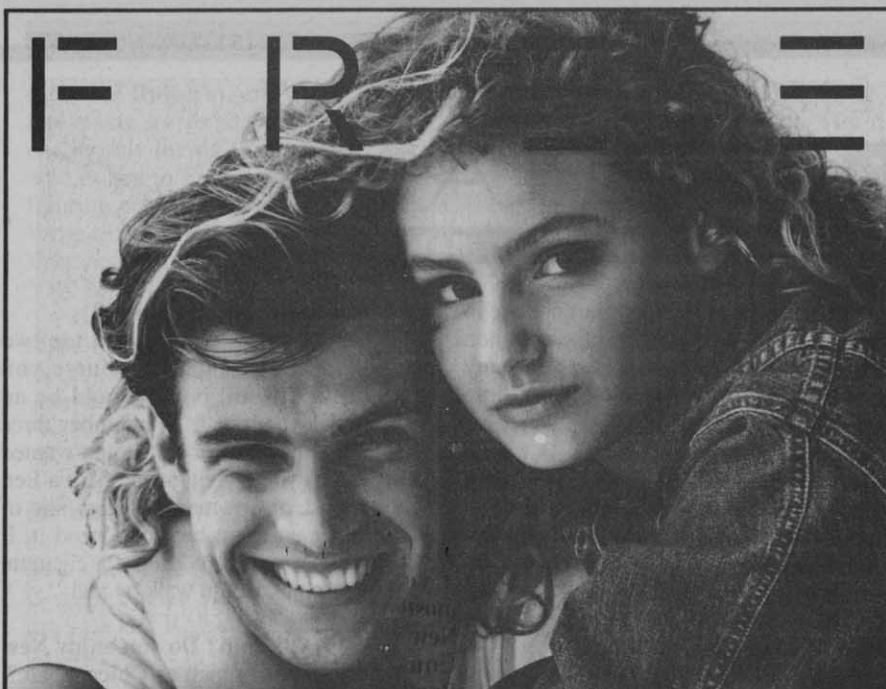
I believe there's a bowling alley down there where they have R&B sometimes, right?

Oh yes, if you catch it on the right night.

Well, can't we make a night? If we



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booked the place for the day we did the show? We could maybe book some acts, because we're touring with the Black Crowes, and for all of you that may look at em and look on, because of the Stones references and all that, but in fact underneath the lust for commercial success, and all that blah blah blah, the noose that we all swing in, they are really very soulful guys. They carry their Charlie Patton CDs, they make a place in the dressing room where you can get down with Robert Johnson, and it's good to find people who are from the south (they're from Atlanta) and have been exposed to blues. The singer's father moved on the folk circuit for a long time, and he's got a great record collection, so the kid was brought up with it, you know. Lightnin Slim, Lazy Lester, Silas Hogan.

Most of the stuff we collected down here was that Excello blues, some of the swamp blues, that was popular then.

It was very much more popular than the Chicago stuff. "Sugar Coated Love," "Lover Not A Fighter." I saw Lazy Lester in London about 15 months ago. Great! The album wasn't very good, sounds like it was just thrown together, but he was great. I'm still squeezed into that groove alongside Manic Nirvana which is good fun, really.

How's that going?

Tremendous. I think I've probably reached another plateau—maybe there's only two or three in your musical career—where you know that you really fit.

Do you think this one is it?

Well, it's the only one I can remember. (laughter) It's so satisfying. It's really satisfying. It just oozes. It's like that sex groove, it's like down in the pocket. It's great to see so many smiling faces, so many chicks wiggling their hips. It's gone from that shoulders up rock 'n' roll dance, you know, all that bang your head forward and back again. This is moving to some really slinky stuff. It's great, it's what I want to do.

Anything you saw on this tour that maybe you want to write about in the future?

She's upstairs in the bath.

That's going to be the next one, eh?

Well, it will be ridiculous if that was all it was about, but Manic Nirvana was particularly poignant because I was quite distressed. There are a couple of verses in it in a song called "She Said" which I really

like, that just ripped apart my whole psyche, it was like torn to pieces and I came pouring out with this emotional bile and it's gone. I'm happy, dancing around. I even shouted so much in the club last night I can barely speak. But I'm all right and it sounds real good.

Is this going to be the last leg of your tour?

No, it's all part of the same leg, the second leg lasts about 2 months. Chicago, Montreal, down through Boston to the Carolinas, which I really love, then Florida, across to you guys, then up through San Antonio, L.A. and Hawaii, and then we start the cowboy leg: Vegas, Laramie, North Dakota, stage coach tour. We strip down the production about 60%, going to all the towns I've never been to. Gonna get the Rand McNally and point it.

That sounds like fun.

Yes, that's what I did it for. If I made it something apart from fun I'd be in a really big supergroup now. There won't be that many people in the towns where I'm going to.

The most important thing is that it will be me going to all the states and places



Robert Plant with Professor Longhair

that you have to ignore when you're on the big circuits. It'll be little municipal auditoriums like the one in downtown New Orleans. We used to play there in Zep. 5,000 seat, 3,000 and down. It doesn't matter, I just want to get a little of the Big West spirit, you know?

I'd love to see you when I come to town, you can turn me on to some stuff that I haven't got...

if you want to come and scout. It's mostly postwar R&B and I specialize in New Orleans music, from Archibald to Cousin Joe, Professor Longhair, Bartholomew, Chris Kenner...

Ah, Chris Kenner. I like Chris Kenner, you see, because he's more monotonic, it's really right on a groove. When he did "Land of a Thousand Dances," that's so atmospheric.

My record collection is open for you

He did a lot of very obscure stuff on

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TASTY CHOICES

Release of the entire Bob Marley catalog leads the list of great buys to start, or complete, a Caribbean library.

The multitude of African and Caribbean records released in the US during the past summer were overwhelmingly dominated by reggae. A seven-set series of old reggae on Shanachie, the release of the entire Bob Marley catalog on CD, and multiple releases of old and new reggae on ROIR tapes and RAS Records are sure to put lovers of this music either in the poor house or the insane asylum trying to figure out how to buy them all.

Probably of most interest will be the Bob Marley CD releases. Packaged very simply, including reproductions of the front and back covers of the original discs, the CDs have been well-produced and will be a pleasant addition to the market for CD fans. The music has been digitally remastered from the original master tapes, songs have been restored to their original unedited versions (resulting in longer playing time) and prices are in the reasonable midline range. They are very clean in sound, especially on the high end (the sounds of guitars, drums and keyboards), and will surely appeal to those who look for this element first and foremost. Due to the somewhat different sound of the CDs compared to the vinyl, I recommend interested listeners to check one out and decide for yourself whether or not you like it.

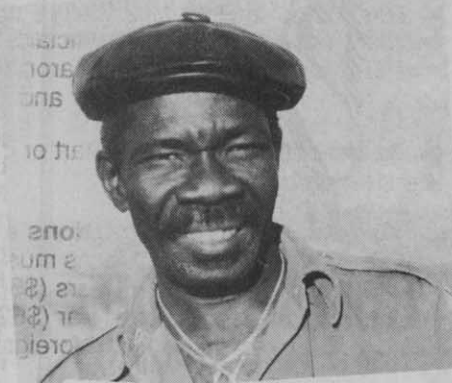
Personally, after repeated comparison listenings to the CDs and their vinyl counterparts (both Jamaican and US pressings), I can't help but lean in favor of the vinyl. Unfortunately, the grossest inadequacy of CDs, regardless of what style of music it is, is related to the treatment of the bass. On every CD I've heard, regardless of the production method used, the bass comes out as a flat thump. The richness of the note being played is "trimmed" or "clipped" in such a way that the sound of the instrument is loud but not full. This, of course, is a disaster for reggae music.

As most reggae lovers will agree, the bass in reggae is crucial. It provides the

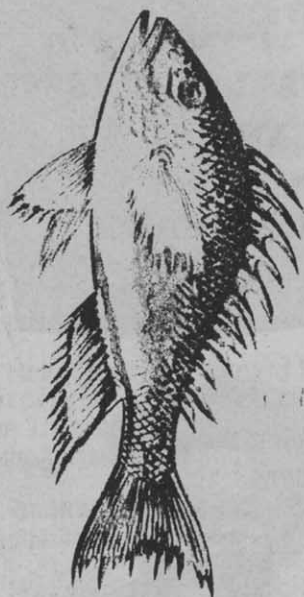
heartbeat that is the foundation of the music. Jamaican musicians and record producers have always devoted special attention to pumping the bass, mixing it so high that Jamaican pressings often made the stylus practically jump off the record. Herein lies the problem with any old reggae transferred to CD.

This attitude has not made me hate reggae on CD in general; there are plenty of reggae CDs that I enjoy, including some to be mentioned further on in this article. However, my opinion is that Bob Marley's music suffers on CD. The songs are missing that gritty, basement sound that drives his music right to the gut. If the vinyl versions of these records were no longer available, I would strongly recommend every Marley CD; his music should be heard by the world. For now, consider my suggestion to try out one of the Marley CDs for comparison purposes.

Moving on to some reggae that sounds excellent on CD (and has been released on vinyl as well), RAS Records has just released the first five in an upcoming series of reissues from the ARIWA label. ARIWA is a British label, never easily available here, that features some of the more eccentric dub and DJ artists. All five releases feature production by the Mad Professor, a true dub genius whose signature sound involves tons of echo and, in general, a space odyssey. Four of the five (*Mad Professor Captures Pato Banton*, *Mad Professor: Who Knows the Secret of the Master Tape?*, *Mad Professor: Escape to the Asylum of Dub* and *Lee Perry* / *Mad Professor: Mystic Warrior*) are definitely worth hearing. Pato Banton, in particular, has never sounded as good as he does on this disc. He continues to come up with great material today, but no other producer has treated him as well as the Mad Professor did on



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**WHAT MAKES A GREAT
NEW ORLEANS NEIGHBORHOOD BAR**

this, his first LP. RAS has already worked out a licensing deal to release more on ARIWA in the near future. Let's hope that future releases include one or more by another great ARIWA artist, Ranking Ann.

ROIR Tapes, the cassette-only company, has lately been cranking out great reggae releases with a passion. The most recent are five dub feasts, Steely & Cleve's *Ghetto Man Skank*, Lee "Scratch" Perry's *Meets Bullwackie in Satan Dub*, Scientist's *Tribute to King Tubby Dub*, Niney the Observer's *Space Flight Dub* and Roots Radics' *Hot We Hot Dub*. They're all good, but none, not even the Lee Perry tape, are as far out as the Mad Professor material. Most highly recommended are the Lee Perry and Niney the Observer releases, although some hot dance hall riddims can be heard on the Roots Radics and Steely & Cleve tapes.

My favorite of the recent reggae releases is a CD version of a double Burning Spear vinyl release from a few years ago called *100th Anniversary*. This LP (and CD) features two Spear masterpieces, *Marcus Garvey* and the dub record of the same LP, entitled *Garvey's Ghost*, originally released in the mid-'70s. Included here are classics like "Slavery Days," "Tradition" and the title cut. As with the Marley CDs, I feel like this one suffers a bit on the bass, but if the original vinyl discs can't be found, go for the CDs; it's a great package.

The reggae reissues keep coming. Heartbeat has the best of the recent releases with a compilation of music produced by Alvin Ranglin called *Holy Ground*. Mainly dating from the mid-'70s, this record (and CD with bonus racks) features gems by artists like the Maytones, Freddy McKay, Big Youth, U-Roy and more. I'll admit that, in the current rush to release old Jamaican sounds, some lemons are showing up. But this is one record that ranks up there among the best, standing firmly alongside Heartbeat's "Best of Studio One" series.

Not quite as crucial is the seven CD set on the Shanachie label which features four solo LPs (by Yamie Bolo, Carl Meeks, Dean Fraser and Sylford Walker) along with compilations of instrumentals (*Check the Winner*), DJs (*The Original Pantomime Dee-Jay Collection*) and various vocalists (*Boat To Progress*). The most interesting of the

lot is Sylford Walker, who sounds surprisingly like Winston Rodney (Burning Spear). For that alone it is worth a listen. The problem with the rest of the discs is their inconsistency. "Oldies" does not necessarily mean "goodies." My impression is that Shanachie attempted to undertake a commendable project but was hampered by a dearth of really outstanding material. Each CD contains a few good cuts, but none are outstanding from beginning to end. On the more positive side, Shanachie is also responsible for four excellent new reggae releases, two by African artists and two by legendary Jamaican artists. A "best of" compilation by Alpha Blondy of the Ivory Coast is a treat, including many of his strongest songs from past LPs (all of which have been reissued on Shanachie over the past few years). Alpha Blondy's nasal, Muslemesque vocals, multiple language deliveries, and creative song writing put his reggae on a different plane from Jamaican reggae...not a copy but a unique creative expression rooted in Africa.

In the case of the other Shanachie African reggae release, the latest by South African reggae star, Lucky Dube, entitled *Prisoner*, the record delivers more of the same heard on Dube's previous US reissue entitled *Slave*. The fact that Dube sounds remarkably like Peter Tosh, both in his vocals and with his band's song arrangements, doesn't at all hurt his success.

And finally, for two golden opportunities to hear two Jamaican legends at their best, check the most recent Shanachie offerings, Joe Higgs' *Blackman Know Yourself* and Augustus Pablo's *Blowing With the Wind*. Anyone who hasn't heard of Higgs, a mentor of the Wailers and many other singers who emerged from the ghetto in the early '60s, should check this new one out. The record features more of his authoritative voice and songwriting skills, as well as several covers including Marley's "Small Axe" and "Sun Is Shining," as well as Tosh's "Stepping Razor." With backing by the Wailers band, *Blackman Know Yourself* ranks as another classic. Augustus Pablo's newest is another journey into the "far east" sound, always a pleasure. Those who enjoy his mood music LPs like *East of the River Nile* and *This Is Augustus Pablo* will undoubtedly want to hear *Blowing With the Wind*.

—Gene Scaramuzzo

THE LIFE OF A BLUESMAN

T-Bone Singleton lives a tough life, but his talent and dreams could take him far.

Baton Rouge is a city whose identity is not immediately apparent. I've been living here for six months and I still haven't got a handle on it. However, on a visit last spring to young Baton Rouge bluesman T-Bone Singleton, I found that certain areas do have a particular character of their own.

It would require a stronger dose of romantic self-delusion than I am capable of mustering to find the concrete apartment blocks that form the project of North Street where T-Bone Singleton lives to be anything other than depressing. "Functional" should be a complimentary term when used to describe architecture, but a building that depends on air conditioning to be habitable, a building designed by an "architect" whose vision would be identical whether the site be Chicago or Calcutta, can never be considered anything but a waste of money whose end result will cheapen and uglify the lives of its residents.

T-Bone Singleton, occupation: bluesman, one of North Street's unlucky residents, would prefer to be living in the country, he assured me.

We drove down North Street to Cleveland Jefferson's a blues bar that has two jam sessions a week, not well attended, but interesting, as many musicians find themselves playing unfamiliar instruments. (Some local guitarists have been found to be surprisingly good drummers.)

T-Bone had been broke for the last few months, and I mean BROKE: not having a car in Baton Rouge is a disadvantage unimaginable, as there is no public transport except infrequent expensive buses that stop their services when most musicians are still in bed, and it's difficult to carry a guitar and an amp on a bicycle. Consequently, Singleton has devoted this period to writ-



MARK MUNSEY

ing a series of brooding, introspective blues, appropriate to a winter that broke all records for its successive spells of freezing cold and constant rain.

Two standout tunes are "Tryna Get Along" and "Living With the Blues," both featured on his tape. He has a good sense of irony, and played "Tryna Get Along" at a friend's wedding reception: *"Slick on one side, Jody on the other, they're keeping score of all the women that they're loving, sooner or later they'll be knocking on the door to borrow a bowl of sugar."*

T-Bone has played in a myriad of Baton Rouge blues bands, the longest stints being with Bobby Powell and the Condors. (Powell later became resident music director of the Gloryland Baptist Church.)

Singleton decided to form his own band earlier this year and they've been regularly opening for Clarence Edwards. Punctuates his sentences with a beam and a chuckle, usually crowning some comment that would lead the listener to think he was a fatalistic sceptic, T-Bone is in fact quite the reverse.

One of the reasons T-Bone never has any money is that he is perpetually giving it away to people he considers less fortunate. When he saw a woman selling a guitar for \$10, he gave her \$15 for it "because it was a good guitar, man." Later he had no money for gas and had to walk to Cleve's to borrow 2 dollars.

This attitude, though endearing, is unlikely to lead to worldly success, but T-Bone is adamant that he wants to be rich within two years.

I commented on the inadvisability of

Mamie's

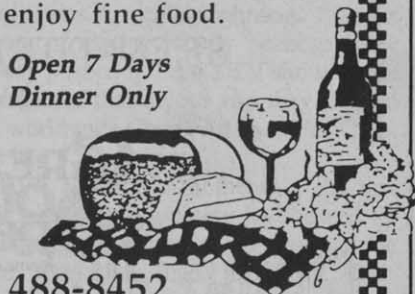
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building up great expectations as they can only lead to disappointment, but he had warmed to his theme.

"I want to get on the road. I'll go anywhere now, man, but soon I'll be too old for that."

"T-Bone, you're one of the youngest bluesman going," I assured him.

The next day I went up to see him perform at his regular Friday gig in St. Francisville, in a large rundown lounge at the end of a road that winds through woods and across creeks and bayous. Once again the owner had not kept his promise about publicizing the event and there were few people there. T-Bone's finances forced him to give a larger share to the man who rented him the PA than he would receive himself. I sat down in the darkened room and wondered if this was going to be a success.

"Play the blues," a drunken voice exclaimed again and again from out of the darkness. T-Bone did, and by the fourth number most all of the club's audience was dancing. T-Bone's gritty optimism somehow cut through the gloom and transformed a depressing empty barn into a fiesta.

T-Bone Singleton will appear on the upcoming Wolf Records' *Swamp Blues Series* compilation album, a German release, along with Tabby Thomas and Battlerack Scatter.

—Steve Coleridge

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CHUCK JOHNSON: MR. BOSS MAN

In the annals of New Orleans rhythm and blues singers, some talented artists were somehow overlooked.



Although this city has produced several national hit makers over the years, there were numerous minor players in the story of New Orleans rhythm and blues that have been overlooked. One such artist is Chuck Johnson, a vocalist who waxed half a dozen singles but whose fleeting popularity was confined to this area.

Now in his mid-50s, Johnson is justifiably proud of his modest career and still harbors dreams of a comeback. A self-described "blues ballad singer" Johnson's raspy delivery made all of his releases unique. In fact, repeated listening to his records makes it hard to believe his career didn't go further than it did.

Born in New Orleans, February 6, 1934, Johnson's story is a familiar one. He sang in the Baptist church as a child but began to sing rhythm and blues by the time he reached his teens.

"My first group was called the Stylos," recalls Johnson. "I guess you could call us a doowop group. They were five of us in the group and we got pretty popular. We played at Natale's on Chef Highway and on Bourbon Street in Nick Carno's clubs. We talked with Central Records in Hattiesburg about making a single - in fact we drove up to cut it - but the guy that owned the company put us off. Right after that one of the guys left the group and we broke up."

After the Stylos split Johnson went on the road with Chris Kenner who was hot with "I Like It Like That." Johnson opened the show and sang harmony along with Kenner for several months.

"Chris wasn't a showman," confirms Johnson. "He couldn't dance, he had no style. All he had was a big record."

When Kenner cooled off Johnson formed his own revue and was booked by the legendary Percy Stovall in most of the little towns between Baton Rouge and Biloxi.

"I had a seven-piece band and three shake dancers," says Johnson proudly. "I had Oliver from Oliver and the Rockettes on guitar and two of his brothers. We worked all the time."

Johnson got a break when he met Reverend Robert Booker - no relation to James Booker - at WYLD in 1965. Booker had his own label at the time which released spiritual records and also directed secular talent to other labels. Booker saw promise in Johnson and a song he was performing called "Elephant Fair."

"That was song we used to sing as kids," says Johnson. "We recorded it a little studio on South Rampart Street near the *Louisiana Weekly* office. Allen Toussaint helped us with it. The record came out on Invicta which was a label out of Houston Texas owned by Elgin Hoteho(?). It took off around here pretty good and Joe Banashak at Instant Records got interested in it and started distributing it."

According to Johnson "Elephant Fair" also broke out in the Baltimore and Washington area. This makes sense because Banashak was from Baltimore and still had contacts in his hometown. As a result Johnson made a short tour along

the east coast with Robert Parker and Chris Kenner which took him as far as the Royal Theatre in Baltimore and Harlem's famed Apollo.

Back home he stayed busy working record hops sponsored by Jim Russell and deejay Herb Holiday as well as Stovall's usual bookings. Johnson's followup on Invicta "Put Down the Gun" didn't do much and he soon found himself on Alon, one of several labels owned by Banashak.

Johnson's lone Alon waxing was the terrific "I Got It Bad" b.w. "A Love Like Mine" from 1966.

"Huey Smith wrote and produced both sides," recalls Johnson. "It got plenty of airplay locally because Okey Dokey pushed it. I did a TV show on the strength of that record and they formed the worldwide Chuck Johnson Fan Club. We had 35 members."

Alon Johnson's moment in the sun was brief. Unfortunately he showed up at Banashak's door at an inopportune time. Banashak had just lost Allen Toussaint's services which drastically affected the quality of his releases and his distribution company was about to go under.

Recording-wise Johnson went "underground" for a few years although he continued to make gigs locally. He resurfaced in 1972 when he cut two singles for Modern Sounds Records, a label based in Alexandria, Louisiana. The best side was the funky "Weak- Pt. 1" which recalled the hit sound of King Floyd and Jean Knight.

In 1980 Johnson started his own publishing company, Vacherie Pub., and his own label C & E, which released his own compositions. Of the four singles released, the best was clearly the organ heavy "Your Little World" b.w. the bluesy "The Way You Treat Me." As you'd expect they fell on deaf ears and all C & E are now collectors' items.

During the 1980s Johnson gigged sporadically at Dorothy's Medallion with Guitar Slim Jr. and at the Colt .38. Since 1985 he's been on a disability pension due to a heart condition. Nevertheless he's still like to get back into the business. "I got two sides that I cut called 'Trying Hard To Forget' and 'I Got It Bad' that I'd like to put out," he says. "I've only done a few spot gigs lately but I'd like to put and band together and work again. I still think I can do it."

-Almost Slim

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Cedella Marley Booker "Awake Zion" (A-184)

"Awake Zion" is dedicated by Cedella to Bob Marley, who was its inspiration. "Mother Booker" as she is called by the Marley clan, is the mother of Bob Marley and grandmother of Ziggy Marley. An accomplished and popular artist in her own right, she began cutting gospel-reggae tracks for this recording in 1977, at the urging of Bob. This recording features five members of the original Wailers. "Cedella has a strong rafter-shaking reggae gospel voice. She achieves the first cohesive and swaying fusion of traditional gospel sound with reggae beat and sensibility."--Stephen Davis, liner notes.

Ska Beats #1 "The Street Sound Of Freestyle Ska" (A-183)

From the U.K., here is the first U.S. release of Hip-Hop/Acid/Rap/House/Reggae/Ska mixes to form the best compilation of fast frenetic, furious rhythms of all time. Artists include: Rebel MC, Longsy D, Double Trouble, Ranking Roger, Ministry Of Ska, The Rude Boys, Jamaica Meantime, Children Of The Night, Buster Bloodvessel, Maroon Town, Rackit Allstar, Roughneck, Flowers Ltd., and BMG. Must be played at high volume!

Steely And Clevie "Ghetto Man Skank" (A-182)

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**Dr. John, Art Blakey,
David "Fathead" Newman**
Bluesiana Triangle
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While Dr. John has gigged and recorded with a wide spectrum of musicians over the last 25 years, at this point one can roughly divide his career into four periods: 1) apprentice/guitarist/studio wunderkind; 2) hitmaker; 3) solo pianist; and now 4) collaborator with jazzmen.

If for the sake of my argument you disregard the highlypublicized tour with Ringo Starr's assembled rock greats -as people have been disregarding Ringo for years- you'll see that his most auspicious work over the past three or four years has been recording with talent like saxophonist Bennie Wallace, guitarist John Scofield, pianist/vocalist/media celebrity Harry Connick, Jr. (on video and vinyl), and the multitude of jazzmen on his last release as a leader, *In a Sentimental Mood*. *Bluesiana Triangle*, with the late drummer Art Blakey and saxophonist and longtime cohort David "Fathead" Newman, further ties Rebennack in with the jazz greats. It's wonderful to hear Mac play the same old licks but rearrange them to fit Blakey's fierce drive; at other times Blakey btones down his hard-bop heritage to provide a laid-back shuffle. Neither Blakey nor bassist Essiet Okon Essiet (a Dollar Brand associate) have any trouble, by the way, with the New

Orleans feel of "Shoo Fly, Don't Bother Me." Other treats: hearing Doc play a little guitar, a rather rare occurrence these days; Blakey croaking like a blues Methuselah on the old standard, "For All We Know"; and a full-blown minor-mode version of the "Saints," an idea Doc toyed with on *Dr. John plays Mac Rebennack* before shifting into the more conventional major-mode hymn.

This CD/cassette (no LP) is a corker. With releases by Denny Zeitlin, Henry Butler, Tuck And Patti, Doc and others, the "Windham Hill Jazz" label is more than making up for all the sleep-inducing triads the original "Windham Hill" gave us in such bulk.

—Tom McDermott

Harry Connick, Jr.
We Are In Love
Columbia Records

Harry Connick, Jr. Trio
Lofty's Roach Souffle
Columbia Records

Is Harry Connick Jr. going to be primarily a great jazz pianist or a great jazz/pop singer, or both? Like Bo Jackson, who plays both baseball and football exceedingly well, Connick seems to want to have it all, and so far he's doing it, as these two simultaneously released products will attest. *We Are in Love* is a collection of songs arranged for big band or small ensemble with vocals, while *Lofty's Roach Souffle* sports 11 original instrumentals for piano, bass and drums. Although the 10 originals on *We Are In Love* will silence those critics who say Connick only sings "old songs," the material is decidedly retro.

Sentiments like "The man in the moon is smiling/'cause he's in love with the girl in the world" harken back to the clever, innocent era of Berlin and Kern, whereas "Buried in Blue" (with lyrics by the more poetic Ramsey McLean) evokes the world-weariness of Sinatra's '50s albums. In fact, Harry's Sinatraitsms, like sliding into a note from the half-step above it, and likely to induce *deja ecoute* in older listeners. The melodies are well-crafted, though not especially memorable, and are overshadowed by the album's two non-originals, "It's Alright With Me" and a lusciously performed "Nightingale Sang in Berkeley Square," with Branford Marsalis. The arrangements (by Mark Shaiman, who also did *When Harry*



Connick: In Spandex?

KENT COURTNEY



Photo By Heather Noonan

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THE ANSWER TO AN R&B HIT

Joe Jones
"One Big Mouth"
Roulette 4316

Answer records were quite popular in the record industry throughout the '50's and '60s. Their purpose of course was to coattail sales off of a hit. Sometimes they worked; however most often they didn't. Here's a good example.

This month's rarity is obviously the answer to Joe Jones' 1960 hit "You Talk Too Much." Actually you might even say this is the second answer to "You Talk Too Much" as Frankie Ford covered the record for Imperial and stole some sales away from Jones' record.

Penned by the famous R&B writer Henry Glover, "One Big Mouth (Two Big Ears)" died a quick death in spite of Lloyd Price's and Harold Battiste's



involvement in the record. Employing an arrangement lifted from "You Talk Too Much," the record has a great sax break that could have been lifted off a Fats Domino session. Jones's best line in the song goes like this: "You one big mouth and your two big ears got you acting like a you know what. I'm just hear to tell you, you ought to keep your big mouth shut!"

—Almost Slim

Continued from page 17

Met Sally) are usually pungent enough to keep the ballads from getting too syrupy and are hard-swinging on the up-tempo numbers.

I hate to keep harping on Thelouious Monk, but *Lofty's Roach Souffle* is simply saturated with that composer's thorny harmonies and angular melodies. This album reveals that Connick can compose, as well as play, like Monk, complete with funny titles like "Harronymous" and the title cut. For many, Monk's music is an acquired taste, and I suspect the bobbysockers who swoon over Harry's singing will be somewhat mystified by the prickliness of this music. Two exceptions to the all-pervasive Monkishness are "Lonely Side," a really lovely ballad in the "Angel Eyes" vein, and "Bayou Maharajah," another tribute to James Booker.

By the time you read this review Harry's movie *Memphis Belle* will have premiered, rocketing him into an even higher realm. With 3 albums on the Billboard charts simultaneously, he may even have appeared on the cover of *Rolling Stone*. I wonder what he'd look like in Spandex?

—Tom McDermott

William S. Burroughs

Dead City Radio
Island 422-846-264-2

Allen Ginsberg

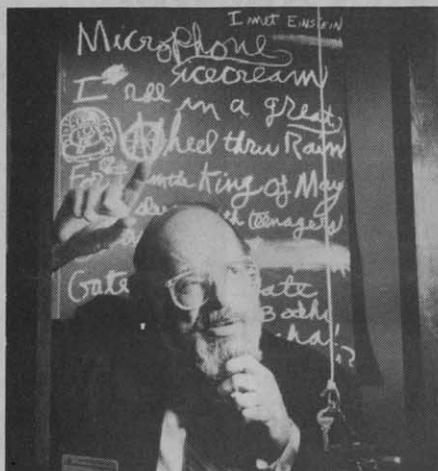
The Lion For Real
Island 422-842-576-2

Burroughs and Ginsberg need no introduction to the hip literati (which you, dear reader, must be, to be reading this coolest of cool music mags.) Perhaps Hal Willner does. He produced Burroughs' *Dead City Radio* and Ginsberg's *The Lion For Real*.

Maybe he doesn't, if you read the credits to *Saturday Night Live*. That was where Willner first met Burroughs. Hal had been assigned to coordinate the National Anthem with Bill's reading of "Twilight's Last Gleaming." Everything worked well in rehearsal.

But when the show aired live, Burroughs read faster than usual and finished before the anthem. Much to Willner's chagrin, the music, which had been so carefully timed, was faded before the last bars. He has been wanting to make up for this ever since, but the jinx is still with him.

If he could only cut a studio album, he would be in complete control. He still had access to musical cues record-



Burroughs (left) and Ginsberg: "Two of America's outstanding living writers."

ed by the NBC orchestra over thirty years ago, relics of radio days.

Ginsberg usually performs with a harmonica on his lap, a convenient surrogate for the classical lyre. And Burroughs himself had cut up tapes of European radio for background to excerpts from *Nova Express* when he lived in Tangier with Byron Gyson in the early 60's. This would have to work. It would be the greatest thing since Ken Nordine's *Word Jazz* series on NPR.

Unfortunately, it doesn't work. The music is too loud. We have to willfully ignore the music to concentrate on the words. This is not rap. These guys don't shout. They speak in a conversational tone. If the text were foregrounded more, it would not be overwhelmed by the instrumentation.

The problem is worse on the Ginsberg disc, where original music was commissioned. Credit goes to the composers who allowed pauses for the words. The others' feelings probably wouldn't have been hurt if their music had been mixed back more. That way, both words and music could be appreciated in a complementary rather than competitive relationship.

Perhaps it's unfair to focus on a technical flaw. This project was greater in conception than execution. The music is appropriate for the texts. But then, these writers have helped shape the conceptualizations of succeeding generations of alternative artforms including both literature and music.

The selections are a good representation of these writers' works over the past few decades though, theoretically, any part of their total output could have

represented the whole. That is the basis of Burroughs' cut-up technique: Hologrammatic shards of abandoned artifacts. "I cut you up; I cut up the universe."

Likewise, Ginsberg conceives of his work as a uniform hieroglyphic like Whitman's *Leaves of Grass*. Not that it is of uniform quality, for, as Dr. Johnson said of Dryden, it is "a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation." Instead, Ginsberg's poetry reflects half a century of uncompromised radical sensitivity.

"Oh, yeah," you say, "those guys smoked plenty of those leaves of grass." True, but as Burroughs has observed, "Anything that can be done chemically can be done by other means."

And this is one of them. Now that our turntables are obsolete, we can use Gyson's directions to convert them into dream machines to watch while we listen to these CDs.

Or better still, we can watch Burroughs' early experimental films. *Giorno Poetry Systems* has a fine biographical documentary including some of this work. *Mystic Fire* and *Psychic TV* have also released "Towers Open Fire" and three other films, available at our favorite local alternative video outlet.

Dead City Radio and *The Lion for Real* may not be the definitive audio collections they were intended to be, but they are noble attempts to bring the works of two of America's outstanding living writers to a wider audience.

—Curtis Cantrell

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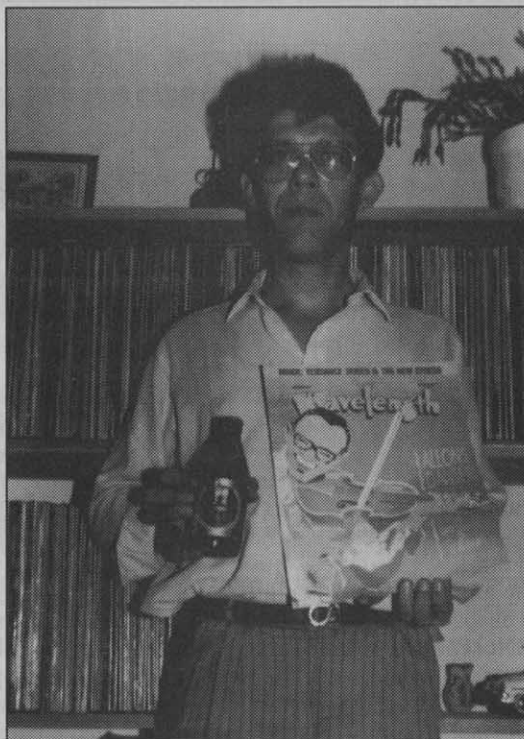
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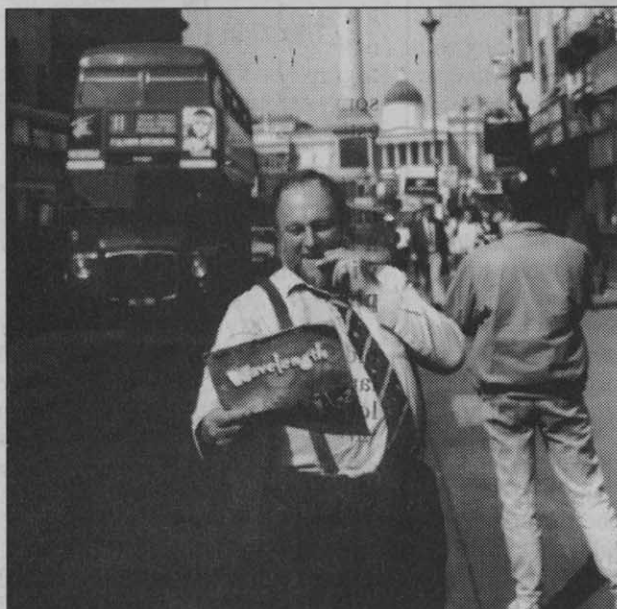
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HERMAN LEONARD: MAKING MUSIC WITH LIGHT

Photographer Herman Leonard's exhibit of jazz photographs from the '40s will be on exhibit at A Gallery for Fine Photography, 313 Royal Street, 568-1313, through December 1, 1990. Leonard's photographs are not only technically superb in capturing nuances of light of shadow, but they also brilliantly project the mood and attitude of both the music and the musicians. Leonard explains how he made music with light.

WAVELENGTH: Not many pho-

tographers have been able to capture the feel and texture of jazz as you have.

LEONARD: I'm glad to hear that because it wasn't consciously done that way. I think the difference between my work and other photographers is that I didn't depend on it for a living and maybe they did. So if they had an assignment to go out and shoot a subject, they had to come out with a photograph that was lit in such a manner that it would reproduce well on news-stock paper. That wasn't my consideration at

all. I didn't have anybody to answer to but myself; no editors, no critics, nothing.

So, why did you do it?

'Cause I loved the music. And also, it was my way of getting away from the monotony of the daily routine of photography. I was doing portraits, and some magazine work which was interesting, but I really loved the jazz.

Some musicians have a favorite instrument, some photographers have a favorite camera. Was that the case with you in terms of doing the jazz photographs?

Yeah! My favorite camera was the old speed graphic that 4 x 5, handheld, large monstrous thing that you see in a lot of black-and-white films from the '40s and '50s. The newspaperman's camera you held with two hands and a big flash on the side.

Why that one?

Because you had to take your time. The camera didn't have roll film. It had 4 x 5 slides. You could only carry so many film packs physically unless you were a horse. So if I went out to shoot something at the Roost or Birdland. I knew that I could not snap more than twenty or thirty pictures for the whole night, so you had to really be careful and take your time about what you were shooting, compose it well and wait for the right moment. Sometimes I'd go for many a night without having a good shot. I would go home, process the stuff, and throw it away. In time you get up a collection of good shots. Whereas when you work with smaller cameras you have a tendency to over-shoot hoping to catch that moment, and you end up with a lot of junk.

You said "compose." How does one compose when shooting something as spontaneous and free-flowing as jazz?

You look, you just look. I think that when a musician or a musical composer sits down to compose a piece, he will get the general outline of what he is doing and then he will refine it, listen to



Quincy Jones (left) with the photographer: "You had to take your time."



Art Blakey



Ray Brown

it back, and make the changes that he wants. When I'm sitting there in front of a drummer or sax player, I look. I look at the angles. I look at the light. I look at the background.

Being disciplined by using a large camera, you have to look. You don't look into the camera, you look at the subject. You feel the composition within the frame within which you're working and you do it to your own liking. I happen to like a certain style. I like backlighting because it sets the subject off from the background, especially if the background is dark, which most of the clubs were. I like light that goes around the subject and not flat lighting because it models and gives you a certain dimension.

All right, so given the club setting, how do you achieve these lighting effects that most people would only try in a studio?

I became friends with the club owners.

So, you got to know the club owners. What did that have to do with the lighting?

I'd say hey, your lights are too weak, may I come in during the afternoon, set up my lights and then shoot later on? They said, as long as it doesn't bother the audience. So I went in, stuck the lights up in the ceiling, clamped them up there, ran a long wire around the back of the bandstand to wherever I would position myself hidden from the audience. That's the way I would do it. I set up my own lights to simulate the natural lighting of the club. If a guy smoked and the smoke was billowing in the air, when the flash went off it just highlighted that smoke. That's how all that came about.

How did you achieve the three-dimensional quality?

Photography is painting with light and you do it the way you feel — if you want to do a soft, natural, flat effect, you light from the front. That's not my cup of tea. I like things I can touch in a flat plane. By doing edge lighting against a dark background you can make a thing stand out. If you have your lights positioned behind a guy to the right and to the left and just a very soft fill from the front, then you can get what I call a three-dimensional effect, which shows the depth of subject and doesn't flatten it down.

What would you do to capture jazz today?

I don't know. I would have to go out and hang out, and feel it in order to photograph it. I haven't been exposed enough yet to the new music. I've been living in Europe for the last 30 years, so I haven't really heard the new music. But my approach would be to just go in and hang out at the recording sessions and (shrugs), of course, that's all different now then it used to be. At the old recording sessions, everybody would be there and they would work for three hours or six hours, whatever it took until they got what they wanted. That was the fascinating part. You would come in and you could watch them run over the score, they'd practice it, they would play it and replay it until they got it together and you would be privy to the development of a piece of music, but today it could extend for months with one musician at a time doing playbacks. To me that's kind of artificial, it's not a session. [Group sessions] don't exist anymore, so I don't know what I would do. To me the tragedy of the electronic age is that you lose that cohesiveness, you lose that inspiration.

What do you think of the jazz of today compared to the jazz you photographed so well in the Forties?

I spoke to Dizzy about that. I said what do you think about so and so, mentioning a new guy I heard on the radio. I had turned on the radio and heard this incredible alto. I said that's Bird and then I said no that's not Bird, but he had that proficiency with the horn. Well, Dizzy said, for the kids today it's not like it used to be. We learned in the streets and we were starving. These kids go to college and they take a class in jazz. We didn't have any classes in jazz in those days. Technically they get to be extremely proficient but they don't have that soul, they don't have that suffering that we had because we went through all that development and all that pain; that's the difference.

Do you think the same is true for the photographers today?

May be. It's so easy to pick up an Instamatic today and go boom-dee-dee boom-boom and sent it out to be developed. They don't even see the inside of a darkroom. I was astounded when I got back to this country last year. I was looking for someone to print my pictures but nobody prints. They send it out. They don't know how. To me that's

a tragedy because the making of a photograph consists not only of snapping the camera but also of making the actual photographic print. There's such creativity in printing. You can alter the mood and tones, and values for everything, alter them to your tastes, the way you feel — you've got to know how to print, but nobody today knows how to print.

You said, you've got to know how to print if you're working with an "acoustic" instrument, if you understand the analogy I'm making, but if you're working with an electronic instrument you don't have to know how to print. All you have to do is get somebody to program it and...

...push the right buttons. That's true. I think that removes an element of individual creativity.

I think part of what it is is that the technology replaces a lot of the human effort. What it took for you to figure how to do something with an acoustic instrument, that human

effort comes through because the process of figuring it out individualizes whatever you do, but if you rely on the technology, that part is no longer there. The reliance on technology diminishes the room for the human element.

I feel a little sad about that because things are not as natural as they used to be, and, in that sense, not as individual.

When you don't have the interaction of human beings, then what you're listening to is technique, and if you're not interested in technique then there's not much for you to listen to.

We've got to get back to the roots, man. I hate to use the phrase. It's almost a cliché but it is so true. I'm not one to give advice to anyone else. I just tell people to go out and do their thing. Maybe I'm all wrong. The photographer of today with his optic should record what's happening today from his point of view for later years in as artistic and graphic a way as he can. □

—Kalamu ya Salaam



Dizzy Gillespie

HAPPY BIRTHDAY
NOVEMBER, 1980



RAY WAVELENGTH /

NOVEMBER, 1990



WAVELENGTH • A TEN - YEAR INDEX

Wavelength has covered an awesome amount of the New Orleans music of the last 40 years in its ten-year history. Nothing proves that better than the index below. It is hoped that this index will encourage even more interest and research into New Orleans music. Comments on the index, suggestions on glaring omissions for future study, compliments and corrections are welcomed, but keep in mind what Earl King sings, "You know no one can be exact."

This index concentrates primarily on articles on Louisiana artists. For the most part, reviews (of records, etc.) have been omitted, unless they were judged to be particularly important—e.g., reviews of newly recorded releases or concerts by Louisiana artists, reviews of historical works on local artists, and the ever-popular Rare Record column. Issue numbers in italics indicate a feature article on a person of at least one page in length. The artist descriptions are merely meant to be helpful and are short by necessity. They by no means fully define the persons listed.

DATES

1980 1-2	1984 39-50	1988 87-98
1981 3-14	1985 51-62	1989 99-110
1982 15-26	1986 63-74	1990 111-120
1983 27-38	1987 75-86	

NOTE: The April 1981 issue on "Making It" numbered "8" on the cover is actually #6. The June 1986 issue with Joe Clay on the cover numbered "67" is actually #68.

PEOPLE

ABSHIRE, NATHAN (CAJUN) • 11
 ADAMS, JOHNNY (TAN CANARY) • 6, 14, 32, 36, 45, 90
 ADE, KING SUNNY (AFRICAN) • 29
 AFO COMBO (JAZZ) • 14
 ALLAN, JOHNNIE (SWAMP POP) • 42
 ALLEGRA (FOLK) • 24
 ALLEN, BYRON (JAZZ SAX) • 89
 ALLEN, LEE (R&B SAX) • 33
 ALLEN, JOHNNY (SONGWRITER) • 5
 ALLISON & DISTRACTIONS (R&B) • 43
 ALMERICO, TONY (DIXIELAND) • 82
 ALVES, EDU (LATIN) • 70
 ALVIN, DAVE (BLASTERS) • 80
 ANDERSON, JIMMY (BLUES) • 6
 APT. B (NEW WAVE) • 23
 ARMSTRONG, LOUIS • 28, 41, 93
 ARROW (SOCA) • 71
 ATCHAFALAYA (CAJUN ROCK) • 23
 A TRAIN (R&B) • 17, 34, 62
 AUBRYS (R&B) • 20
 AUGUST, JOSEPH "MR. GOOGLE EYES" (R&B) • 14
 AURA (ROCK) • 6
 AZTEC CAMERA (NEW WAVE) • 35
 BACKBEATS (NEW WAVE) • 22, 28, 35
 BACKSLIDERS (R&B) • 101
 BAGNERIS, VERNEL (MUSICALS) • 1, 57
 BAILEY, MILDRED (VOCALIST) • 17
 BALLARD, HANK (R&B) • 91
 BALL, MARCIA (R&B) • 8, 40

BAKER, CARLA (R&B) • 27
 BARKER, BLUE LU (VOCALIST) • 85
 BARKER, DANNY (JAZZ BANJO) • 12, 75, 76, 104
 BARRETT, SWEET EMMA (JAZZ) • 29
 BARTHOLOMEW, DAVE (R&B) • 7, 10, 14, 67, 92, 104, 110
 BARTON, LOU ANN (R&B) • 18
 BAS CLAS (CAJUN ROCK) • 40
 BATISTE, ALVIN (CLARINET) • 11, 54
 BATISTE BROTHERS (R&B) • 22
 BATISTE, MILTON (TRUMPET) • 88
 BATOR, STIV (PUNK) • 68
 BATTISTE, HAROLD (ARRANGER/SAX) • 12, 107
 BAZLEY, TONY (DRUMS) • 97, 115
 BAZZLE, GERMAINE (JAZZ) • 25
 BEATLES (FABS) • 34
 BEAUSOLEIL (CAJUN/ZYDECO) • 9, 83, 87
 BECHET, SIDNEY (CLARINET) • 106
 BENINATO, JEFF (DB'S GUITARIST) • 55, 62, 63
 BERNARD, ROD (SWAMP POP) • 42
 BIG BANG (REGGAE/FUNK) • 34
 BIG CHIEF JOLLY (INDIAN) • 70
 BINGHAM, MARK (PRODUCER) • 61
 BLACK, JAMES (DRUMS) • 96
 BLACKWELL, ED (JAZZ DRUMS) • 90
 BLACK STALIN (PAN CALYPSO) • 80
 BLANCHARD, TERENCE (TRUMPET) • 58, 75, 91, 93
 BLANK, CHARLES (PAINTER) • 37
 BLASTERS (R&B/ROCK) • 33
 BLIND DATES (NEW WAVE) • 26
 BLUERUNNERS (ZYDEBILLY) • 97
 BLUE VIPERS (ROCKABILLY) • 16, 26, 33
 BO, EDDIE (R&B/JAZZ) • 65, 90
 BOHREN, SPENCER (BLUES GUITAR) • 43, 53, 58, 91, 96, 109
 BOLEN, SKIP (ARTIST) • 69
 BOOGIE JAKE (BLUES) • 45
 BOOGIE KINGS (SWAMP POP) • 105
 BOOKER, JAMES (IVORY EMPEROR) • 2, 14, 32, 33, 38, 39, 56, 61, 64
 BOUDREAUX, JEFF (DRUMS) • 115
 BOUDREAUX, MONK (INDIAN) • 90
 BOURBON, RAE (FEMALE IMPERSONATOR) • 90
 BOURGEOIS, DOUGLAS (ARTIST) • 17
 BOURRE (CAJUN) • 16, 33
 BOUTTE, LILLIAN (VOCALIST) • 40, 65
 BRASSHOPPERS (JAZZ) • 117
 BRENT, CHARLIE (R&B) • 19
 BREWTON, DAVID (NORMALS) • 47
 BROOKS, LONNIE (BLUES) • 4, 31, 34
 BROVEN, JOHN (AUTHOR) • 35, 37
 BROWN, CHARLES (BLUES) • 91
 BROWN, CLARENCE "GATEMOUTH" (BLUES) • 4, 13, 29, 35
 BROWN, NAPPY (BLUES) • 81
 BROWN, PUD (JAZZ SAX) • 4
 BROWN, ROY (R&B) • 9, 10, 57, 70, 80
 BRYAN, BERNARD (PIANO) • 92
 BUCK, GEORGE (RECORD MAN) • 87
 BURNSIDE, R.L. (BLUES) • 58
 BUTLER, HENRY (JAZZ/R&B PIANO) • 14, 72, 115
 BUTLER, LAVERNE (JAZZ) • 61
 CAESAR, WAYNE (ZYDECO) • 93
 CALIENTE (CUBAN JAZZ) • 13
 CAMBON, ELISE (CHOIRS) • 86
 CAPELLO, LENNY (R&B) • 85
 CARBO, CHUCK (R&B) • 26, 72, 100, 112
 CASTENELL, AMEDEE (SAX) • 102
 CHARLES, BOBBY (R&B) • 73, 76
 CHARLES, RAY (GENIUS) • 69
 CHAVIS, BOOZOO (ZYDECO) • 83, 86, 104
 CHENIER, CLIFTON (KING OF ZYDECO) • 26, 61, 87, 114
 CHICKEN MAN (VOODOO) • 95
 CHOATES, HARRY (CAJUN) • 28
 CHRISTIAN, MARCUS B. (MUSIC HISTORIAN) • 58
 CLAY, JOE (ROCKABILLY) • 68, 73
 CLEARY, JON (R&B PIANO) • 66
 CLIFF, JIMMY (REGGAE) • 6
 CLOUD, RAS (REGGAE) • 82
 COLD (TOP POP) • 3, 4, 7, 41, 42, 85
 COLEMAN, MARY (GOSPEL) • 42

COLLINS, ALBERT (BLUES) • 2, 101
 CONNICK, HARRY, JR. (JAZZ/POP) • 78, 86, 87, 91, 98, 107, 108
 CONNOR, CHARLES (DRUMS) • 66, 73, 92
 CONTINENTAL DRIFTERS (R&B) • 51
 COPAS BROTHERS (COUNTRY) • 30
 COSTELLO, ELVIS (N.O. R&B FAN) • 36, 102
 COURVILLE, SADAY (CAJUN) • 88
 COUSIN JOE (BLUES) • 22, 109
 CRAWFORD, JAMES "SUGAR BOY" (R&B) • 4, 41, 74, 76
 CRAWFORD, RALSTON (PHOTOS) • 32
 CRAYTON, PEE WEE (BLUES) • 58
 CRO-CRO (CALYPSO) • 91, 116
 CRUZ, RAPHAEL (LATIN) • 71
 CUCCIA, RON (JAZZ POET) • 7, 9
 DAGRADI, TONY (JAZZ SAX) • 3, 20, 26, 43, 99, 107
 DAIGREPONT, BRUCE (CAJUN) • 74, 83
 DARNELL, LARRY (R&B) • 48
 DASH RIP ROCK (HILLBILLY THRASH) • 49, 54, 58, 69, 77, 80, 93, 104, 117
 DAVIS, JIMMY (GOVERNOR) • 52
 DAVIS, JOE "COOL" (GOSPEL) • 90, 98, 106
 DAVIS, LINK (CAJUN) • 29
 DAVIS, QUINT (JAZZ FEST MAN) • 7
 DEACON JOHN (R&B) • 6
 DEBOLT, KEITH (SKA BASS) • 27
 DEGENERES, ELLEN (COMEDY) • 48
 DEGENERES, VANCE (POP) • 37
 DEJEAN, LOIS (GOSPEL) • 8, 11
 DELAFOSE, JOHN (ZYDECO) • 39
 DELLE, BILLY (R&B D.J.) • 75
 DEVILLE, WILLY (R&B/ROCK) • 63
 DICK NIXONS (TRICKY DICKS) • 79
 DIDDLEY, BO (M-A-N MAN) • 19, 74
 DIDIER, JULIE (SONGWRITER) • 8
 DIRTY DOZEN BRASS BAND • 49, 58, 63, 69, 88, 102, 108, 117
 DIXIE CUPS (R&B/POP) • 19, 77
 DIXIE RAMBLERS (CAJUN) • 33
 DR. DADDY-O (D.J.) • 37, 76
 DR. JOHN (R&B PIANO) • 13, 14, 39, 60, 61, 104
 DOMINO, FATS • 7, 28, 32, 54, 56, 69, 75, 79, 87, 90, 103, 107
 DORSEY, LEE (R&B) • 22, 75, 76
 DOUCET, MICHAEL (CAJUN) • 90, 92
 DUKE-A-PADUKAH & BB (D.J.S) • 43, 115
 DUKES OF RHYTHM (CAJUN R&B) • 55
 DUPREE, CHAMPION JACK (BLUES PIANO) • 31, 112, 116
 DUREAU, GEORGE (ARTIST) • 42
 EAGLIN, SNOOKS (GUITAR) • 32, 80, 83
 EASTERLING, SKIP (R&B) • 64
 ECHO & BUNNYMEN (NEW WAVE) • 89
 ERNEST, HERMAN (DRUMS) • 105
 ERNIE THE WHIP (R&B D.J.) • 38
 ESQUERITA (R&B WILDMAN) • 81
 EVANGELINE (CAJUN) • 97
 EXCELSIOR BRASS BAND • 65
 EXIT 209 (ROCK) • 63
 EXUMA (JUNKANOO) • 4, 25, 95
 FABULETTES (R&B) • 52
 FARRELL, AL (R&B) • 87
 FARRELL, DAVID (ENGINEER) • 106
 FELA ANIKULAPO-KUTI (AFRICAN POP) • 41, 68
 FERRIER, AL (ROCKABILLY) • 32
 FIELDS, FRANK (BASS) • 12
 FILE (CAJUN) • 83
 FINOLA, GEORGE (TRUMPET) • 12
 FIRST REVOLUTION SINGERS (A CAPELLA) • 83
 FISHER, PATRICE (HARP) • 3, 55
 FLINT REVELS (ROCK) • 59
 FLOYD, KING (SOUL) • 11, 49, 117
 FOGERTY, JOHN (BAYOU BORNE) • 56
 FONTENOT, ALLEN (CAJUN) • 14
 FORCE OF HABIT (ROCK) • 43, 63, 114
 FORD, FRANKIE (R&B) • 12, 33, 71, 76
 FOURNIER, VERNEL (DRUMS) • 55
 FRED, JOHN (R&B/ROCK) • 27
 FRENCH, BOB (DRUMS) • 115
 FRONT (PROGRESSIVE) • 12
 F.S.K. (GERMAN) • 109

FUNCTIONS (NEW WAVE) • 57
FUTURE IMAGE • (NEW WAVE) • 59

GABOUR, JIM (MUSIC FILMMAKER) • 57,71,86,88
GARDNER, JUNE (DRUMS) • 57
GAYTEN, PAUL (R&B) • 17
GENERAL PUBLIC (NEW WAVE) • 53
GENERIC (ROCK) • 45
GEORGE, BARBARA (R&B) • 106
GLADIATORS (REGGAE) • 34
GLASS, PHILIP (NEW MUSIC) • 66
GLENN, LLOYD (PIANO) • 58
GODOT (POP) • 13
GOINES, VICTOR (JAZZ SAX) • 120
GOLDEN EAGLES (INDIANS) • 90
GONDOLIERS (R&B) • 39,60
GONZALEZ, RUBEN "MR. SALSA" (LATIN) • 20,70
GOODMAN, DAVE (STICK) • 68
GOODMAN, SHIRLEY (R&B) • 89
GOTTSCALK, LOUIS (SONGS) • 85
GOUDEAU, SCOTT (GUITAR) • 78,109
GREEN, TIM (SAX) • 105
GREGORY "D" (RAP) • 119
GRIFFIN, BESSIE (GOSPEL) • 15
GRIFFITH, JOHN THOMAS (ROCK) • 74,99
GRUNDY, JOCK (GUITAR) • 71
GUARNIERI, JOHN (RECORDS) • 73
GUILLORY, CHUCK & RHYTHM BOYS (CAJUN) • 92
GUITAR SLIM (BLUES GUITAR) • 38

HACKBERRY RAMBLERS (CAJUN) • 48
HALL, LEO J. (PRINTER) • 93
HALL, REGGIE (R&B) • 15
HALL, RENE (R&B GUITAR) • 92
HARDESTY, HERBERT (R&B SAX) • 92
HARRISON, DONALD (JAZZ SAX) • 58,75,91,93
HAYES, ROY (SONGWRITER) • 48
HEBERT, RANDY (R&B GUITAR) • 29
HENRY, CLARENCE (R&B) • 30,78
HERMAN, WOODY (TRUMPET) • 16
HEZEKIAH & THE HOUSE ROCKERS (BLUES) • 24
HIBBERT, TOOTS (REGGAE) • 14
HILL, Z.Z. (BLUES) • 44
HINDERLIE, SANDY (NEW MUSIC) • 66
HUETE, SUZIE (NEW WAVE) • 1

JACOBS, KEN "SNAKEBITE" (R&B SAX) • 68
JACKSON, PRESTON (TROMBONE) • 38
JAFKE, ALLAN (PRESERVATION) • 78
JIVE (R&B) • 29
JOHNNY J. & THE HITMEN (ROCKABILLY) • 37,44,58,90,112
JOHNSON, AL (R&B) • 16
JOHNSON, BUNK (TRUMPET) • 26
JOHNSON, SMOKEY (DRUMS) • 44
JOKERS (R&B) • 112
JONES, CHESTER (JAZZ DRUMS) • 48
JONESES (FUSION ROCK) • 62
JONES, LEROY (JAZZ TRUMPET) • 42
JONES, LIL SONNY (BLUES) • 120
JONES, MATHILDA (R&B) • 20
JONES, SENATOR (RECORD MAN) • 53,118
JORDAN, KENT (FLUTE) • 58,91
JORDAN, KIDD (JAZZ SAX) • 22
JORDAN, MARLON (JAZZ TRUMPET) • 49,93,110,114
JOSEPH, MARGIE (SOUL) • 30

KASSAV' (ZOUK) • 93,107
K-DOE, ERNIE (R&B) • 5,28,67,118,120
KELLY, CASEY (SONGWRITER) • 8
KENNER, CHRIS (R&B) • 42,58
KENT, LUTHER (R&B/ROCK) • 19
KERSHAW, DOUG (LA. MAN) • 56
KERRIGAN, BERNADETTE (RAGTIME PIANO) • 38
KIMBLE, WALTER (R&B SAX) • 76,91
KING, EARL (BLUES) • 14,18,29,43,73,89,116
KING, JEWEL (R&B) • 40
KNOPFLER, MARK (ROCK) • 96
KOHLMAN, FREDDIE (DRUMS) • 107
KRUSE, DINO (ROCK) • 62,69,75,78
KURY, BECKY (BASS) • 26
KUSH (REGGAE BAND) • 25
LABEEF, SLEEPY (ROCKABILLY) • 39
LABOSTRIE, DOROTHY (SONGS) • 49

LADY B.J. (VOCALIST) • 16,51
LAMBERT, LLOYD (R&B BASS) • 80
LANDRY, DICKIE (ARTIST) • 79
LANG, EDDIE (BLUES GUITAR) • 64
LANOIS, DANIEL (PRODUCER) • 108
LARRY THE PUNK • 10
LASTIE, DAVID (SAX) • 87,113
LASTIE, WALTER (DRUMMER) • 5
LAURIE, ANNIE (R&B) • 17
LAWTELL PLAYBOYS (CAJUN) • 97
LAZY LESTER (BLUES) • 18
LEADBELL (BLUES) • 24
LEBLANC, CARL (JAZZ GUITAR) • 27
LEBLANC, FRED (ROCK DRUMS) • 27
LEE, DAVID (DRUMS) • 115
LEE, JULIA (R&B) • 95
LEE, SAM (JAZZ SAX) • 90
LEVINS, JODY (HILLBILLY) • 50
LEWIS, GEORGE (CLARINET) • 53
LEWIS, HARRY (SINGER) • 50
LEWIS, JERRY LEE (THE KILLER) • 16,29,69,86,105,106,109
LEWIS, PERCY "CHIEF PETE" (INDIAN) • 14
LEWIS, SMILEY (R&B) • 29,108
LILLIAN AXE (HARD ROCK) • 71
LIL' MAC (RAP) • 119
LIMIT (ROCK) • 33
LIL MILLET (R&B) • 105
LITTLE BOB & THE LOLLIPOPS (SWAMP POP) • 84
LITTLE QUEENIE (R&B) • 5,21,23,28,73,92
LITTLE RICHARD (GEORGIA PEACH) • 8,42,46,49,75,84,112
LOCKWOOD, ROBERT (BLUES) • 45
LONG, EARL K. (GOVERNOR) • 105
LOOSE BAND (COUNTRY) • 11
LOUNGE, BOBBY (PIANO) • 27
LUCAS, CATHY (COUNTRY) • 11
LUIS, KEITH (R&B) • 75
LYNN, TAMI (JAZZ/R&B) • 12

MABREK, JORGE (LATIN) • 70
MAGNIE, JOHN (R&B) • 12,80
MAMOU (CAJUN ROCK) • 64,77,97,105
MANN, CHARLES (SWAMP POP) • 115
MANNETTE, ELLIE (STEEL DRUM MAKER) • 8
MANUEL, PHILIP (VOCALIST) • 29
MARCHAN, BOBBY (R&B) • 13
MARDI GRAS INDIANS • 4,16,88,101
MARLEY, BOB (REGGAE) • 17,28
MARS (JAZZ) • 32
MARSALIS, BRANFORD (SAX) • 59,62,76,91,101
MARSALIS, Delfeayo (JAZZ TRUMPET) • 34
MARSALIS, ELLIS (JAZZ PIANO) • 24,39,59,69,95
MARSALIS, WYNTON (TRUMPET) • 14,16,19,40,42,53,55,56,58,62,87,91,93,103,108,110,118,120
MARVELETTES (MOTOWN) • 77
MASAKOWSKI, STEVE • (JAZZ) • 38
MATASSA, COSIMO (STUDIO OWNER) • 72,73,76
MCCLAIN, MIGHTY SAM (R&B) • 32,69,73,81,99
MCGEE, DENNIS (CAJUN) • 46
MCGINLEY, PAUL (JAZZ SAX) • 17
MCLAIN, TOMMY (SWAMP POP) • 114
MCLEAN, IRVING (STEEL DRUM) • 12
MCLEAN, RAMSEY (JAZZ BASS) • 7,12,31,38,43,60
MEAT PUPPETS (NEW WAVE) • 68
MENENDEZ, BARBARA (COLD) • 22,61,85
METERS (KINGS OF FUNK) • 37,42,56,110
MILLER, AMASA (PIANO) • 63
MILLER, JAMES "SING" (JAZZ PIANO) • 118
MISTREATERS (ROOTS ROCK) • 48
MITCHELL, BOBBY (R&B) • 1,44,75,76,120
MODELS (ROCK) • 24,43
MONSTERS (NEW WAVE) • 25
MONTGOMERY, LITTE BROTHER (BLUES PIANO) • 62
MOONEY, JOHN (BLUES) • 27,34,52
MOORE, CURLEY (CLOWN) • 64
MORGAN, OLIVER (R&B) • 3
MORGUS THE MAGNIFICENT (GROOVY GHOUL) • 63,71,76
MORTON, REV. PAUL (GOSPEL) • 89
MOVING TARGETS (NEW WAVE) • 39
MRS. BATES (NEW WAVE) • 43
MUHAMMAD, IDRIS (DRUMS) • 13,16
MULTIPLE PLACES (ROCK) • 46

MYLES, LIZZIE (BLUES) • 92
MYLES, RAYMOND (GOSPEL) • 92
NELSON, LOUIS (TROMBONE) • 115
NEMO, DAVE (COUNTRY D.J.) • 110
NETWORK (ROCK) • 62
NEVILLE, AARON • 9,29,55,66
NEVILLE, CHARLES • 103
NEVILLE, CHARMARINE • 99
NEVILLE, CYRIL • 43,66,67,89
NEVILLE, IVAN • 35,96,98
NEVILLE BROTHERS • 7,9,10,11,12,46,65,80,85,103,119
NEW JAZZ QUINTET • 5,16
NEW LEVIATHAN ORIENTAL FOXTROT ORCHESTRA • 68,105
NEWMAN, RANDY (SONGWRITER) • 96
NEW ORLEANS STICK BAND • 68
NEWSBOYS (ROCK) • 45
NIXON, MOJO (CRAZY MAN) • 83,100
NOBLES (ROCK/R&B) • 75
NOCENTELLI, LEO (METERS) • 74,90
NOONAN, MARCIE (PIANO) • 89
NORMALS (NEW WAVE) • 28
NORTH LOUISIANA STRING BAND • 25
ODELL, CAROLYN (UPTIGHTS) • 5,27
O'HARA, MICHAEL (SHEIKS) • 62
OLYMPIA BRASS BAND • 31,92
ONO, YOKO • 77
ORGANIZED NOISE (NEW WAVE) • 49,55
ORIGINAL AMERICAN JAZZ QUINTET • 86
OTIS, JOHNNY (R&B) • 30,94
OUTSIDE CHILDREN (NEW WAVE) • 62

PALMER, EARL (DRUMS) • 22,39
PALMER, JED (CLUB OWNER) • 14
PARALLELS (NEW WAVE) • 27
PARKER, FRANK (DRUMS) • 115
PARKER, ROBERT (R&B) • 31,47
PAUL, EMMANUEL (JAZZ SAX) • 93
PELLERA, MIKE (JAZZ PIANO) • 30
PERFECT STRANGERS (ROCK) • 60
PERKINS, CARL (ROCKABILLY) • 117
PETRIES (POP) • 61,69
PFISTER SISTERS (JAZZ) • 13,61
PHILLIPS, PHIL (SWAMP POP) • 73
PICHON, FATS (PIANO) • 85
PIERRE, CURTIS (LATIN) • 70
PINE, COURTNEY (JAZZ SAX) • 94
POIMBOEUF, JESSE (ARTIST) • 35
POPE, SHELLEY (R&B D.J.) • 5
POPPA STOPPA (R&B D.J.) • 67
PORK CHOP (TAN DANCER) • 71
PORTER, GEORGE (BASS) • 3,80,90,115
POTIER, HAROLD (TRUMPET) • 26
POWELL, BENNY (TROMBONE) • 55
PRESERVATION HALL JAZZ • 11,98
PRESLEY, ELVIS (KING) • 30,44,118
PRICE, LLOYD (R&B) • 49,70
PRIMA, LOUIS (JAZZ/POP/R&B) • 49
PRIVATE JOY (R&B) • 60
PROFESSOR LONGHAIR • 5,28,38,40,46,70,80,83,90
PUCCIO, GABRIEL (ELVIS FAN) • 51

QUEZERQUE, WARDELL (ARRANGER) • 21
RADIATORS (FISHHEADS) • 1,11,15,23,24,26,75,84,102
RADIO BROOKLYN (ROCK) • 67
RAEBURN, BRUCE (DRUMS/JAZZ ARCHIVIST) • 34
RAFFEYS (NEW WAVE) • 11,43
RANDOLPH, PERCY (HARMONICA) • 19
RANKIN, JOHN (R&B) • 50
REALITY PATIO (NEW WAVE) • 58,69
REBELS (ROCK) • 62
REBIRTH JAZZ BAND • 45,53,108,118
RED ROCKERS (NEW WAVE) • 1,9,14,22,34,47
REID, DANNY (BASS) • 75
REINECKE, GEORGE (CODEINE COWBOYS) • 57
R.E.M. (NEW WAVE) • 48,71
REMLER, EMILY (GUITAR) • 14,118
REPERTORY JAZZ ENSEMBLE • 4
RICHARD, RUDY (BLUES) • 118
RICHARD, ZACHARY (CAJUN/ZYDECO ACCORDION) • 23,109,117

RIDGLEY, TOMMY (R&B) • 9, 23, 26, 117
 RILEY, HERLIN (DRUMS) • 46
 RILEY, TEDDY (TRUMPET) • 93
 RIMINGTON, SAMMY (CLARINET) • 40
 RIVERS, JAMES (JAZZ SAX) • 10, 63
 ROBERTS, DAVID THOMAS (RAGTIME PIANO) • 53
 ROBINSON, ALVIN (R&B) • 101
 ROCK-A-BYES (ROCKABILLY) • 11, 25
 ROCKIN' DOPSIE (ZYDECO) • 13, 56, 87
 ROCKIN' SIDNEY (ZYDECO) • 28, 44, 54, 56, 87, 109
 ROGER & THE GYPSIES (R&B) • 120
 ROJAS, LU (JAZZ GUITAR) • 101
 ROLLINS, SONNY (JAZZ) • 19
 RONNIE & DELINQUENTS (R&B) • 46
 ROULETTE (ROCK) • 18
 ROUSSELLE, PAT (JAZZ FEST) • 58
 ROYAL FLUSH (POP) • 33
 RUFFNER, MASON (BLUES ROCK) • 20, 45, 57, 62, 68, 78
 RUSSELL, BILL (JAZZ HISTORY) • 9
 RUSSELL, JIM (RECORD MAN) • 69
 RUSSELL, RUSS (COUNTRY) • 6
 RUSSELL, SNOOKUM (PIANO) • 12

SALDANHA, MAURO (LATIN) • 70
 SALT CREEK BAND (COUNTRY) • 3
 SAM BROTHERS BAND (ZYDECO) • 105
 SANCHEZ, PAUL (ROOTS ROCK) • 58
 SANDERS, MARK (LATIN) • 70
 SATISFACTION (ROCK) • 2, 32, 37
 SAVANT, PAT & LA. PLAYBOYS (CAJUN) • 35
 SAVOY, ANN ALLEN (MUSIC WRITER) • 56
 SAVOY, MARC (ACCORDIONS) • 56
 SAX MACHINE (JAZZ/ROCK) • 23
 SCHMIDT, GEORGE (PAINTER/MUSICIAN) • 24
 SCHMIDT, JOANNE (FILM) • 85
 SCOTT, HAMMOND (RECORDS) • 54
 SCRAMUZZA, AL (RECORDS) • 16
 SEBASTIAN, RICKY (DRUMS) • 73
 SEHORN, MARSHALL (RECORDS) • 19
 SEVERIN, CHRIS (BASS) • 107
 SEXDOG (NEW WAVE) • 22
 SHADES (NEW WAVE/SKA) • 24
 SHEAR, RHONDA (ACTRESS) • 75
 SHEIKS • (ROCK) 4, 22, 29, 43, 50, 52
 SHELL SHOCK (NEW WAVE) • 25
 SHEPHERD BAND (REGGAE) • 87
 SHERMAN, HERMAN (JAZZ SAX) • 48
 SHIRLEY & LEE (BLUES SWEETHEARTS) • 39
 SHOT DOWN IN ECUADOR, JR. (ROCK) • 88, 93
 SHULER, EDDIE (RECORD MAN) • 21
 SILURIAN (ROCK) • 57
 SIMIEN, TERRANCE (ZYDECO) • 82
 SIMON, PAUL (RHYMIN') • 73
 SINO, LOU (PRIMA TRUMPETER) • 71
 SIREN (NEW WAVE) • 39
 SMITH, HUEY (R&B) • 2, 8, 13, 52
 SMITH, LESLIE (JAZZ) • 16
 SMITH, MICHAEL (PHOTOS) • 39, 117
 SMITH, MOSES "WHISPERING" (BLUES) • 44
 SOILEAU, FLOYD (RECORD MAN) • 23
 SONGDOGS (ROCK) • 73, 85
 SONNIER, JO-EL (CAJUN) • 90
 SPANIELS (ROCK) • 88
 SPELLMAN, BENNY (R&B) • 86
 SPIDERS (R&B) • 26, 48, 72
 SPIRIT RED (INDIAN) • 28
 SPITZER, NICK (ZYDECO FOLKLORIST) • 34
 STANLEY, EARL (R&B) • 33, 120
 STEPHENS, STANLEY (DRUMS) • 115
 STEWART, ALONZO (DRUMS) • 60
 STORM, WARREN (SWAMP POP) • 42
 STORYVILLE STOMPERS • 23
 STOVALL, PERCY (AGENT) • 17, 42
 SUBDUDES (R&B/POP) • 92
 SYKES, ROOSEVELT (BLUES) • 34

TANNEN, BOB (SCULPTOR) • 18
 TEE, WILLIE (JAZZ PIANO) • 18
 THIRD WORLD (REGGAE) • 84
 30 X 90 (NEW WAVE) • 61
 THOMAS, CHRIS (BLUES/ROCK) • 116
 THOMAS, IRMA (R&B) • 19, 20, 33, 49, 63, 72, 76, 90, 101
 THOMPSON TWINS (NEW WAVE) • 30
 TILLMAN, BROTHER SAM (INDIAN) • 16

TILLMAN, GERALD (KEYBOARDS) • 72
 TIMES (NEW WAVE) • 29, 52
 TIME ZONE (ROCK/FILM) • 15
 TIMOTHEA (R&B) • 52
 TIN DRUM (NEW WAVE) • 59
 TOPCATS (ROCK) • 15, 80
 TORKANOWSKY, DAVID (JAZZ PIANO) • 106, 108
 TOSH, PETER (REGGAE) • 11
 TOTALLY COLD (NEW WAVE) • 33
 TOUPS, WAYNE (CAJUN ROCK) • 92
 TOURISTS (NEW WAVE) • 29
 TOUSSAINT, ALLEN (R&B PIANO) • 1, 15, 46, 71, 88
 TRIBE NUNZIO (ROCK) • 104
 TURBINTON, EARL (JAZZ SAX) • 12, 19, 90, 114
 TYLER, ALVIN "RED" (SAX) • 13, 64
 TYLER, STEVEN (FILMMAKER) • 89
 UNCLE STAN & AUNTIE VERA (NEW WAVE) • 50, 69, 74
 UNDERGROUND BRASS BAND • 26
 UPFRONT (NEW WAVE) • 60
 UPSETTERS (R&B) • 66
 UPTIGHTS (POP) • 11, 13
 UPTOWN ALLSTARS (REGGAE) • 66

VALIANTS (OLDIES) • 22
 VALENTINE, KID THOMAS (JAZZ TRUMPETER) • 6, 81
 VAUGHAN, STEVIE RAY • 120
 VIDACOVICH, JOHN (DRUMS) • 2, 115
 VOICES OF WINTER (NEW WAVE) • 65
 VOLKER, ED (RADIATORS) • 45, 102
 VREELAND, CLARK (PAINTER/MUSICIAN) • 15, 18
 WAKA WAKA (SKA) • 32
 WALKER, T-BONE (BLUES) • 85
 WARDELL & THE SULTANS (R&B) • 21
 WASHINGTON, SHERMAN (ZION HARMONIZERS) • 120
 WASHINGTON, TUTS (PIANO) • 31, 33, 38, 47
 WASHINGTON, WALTER "WOLFMAN" (GUITAR) • 7, 12, 70, 71, 73, 95, 98
 WATERS, ETHEL (VOCALIST) • 17
 WEATHERSBY, SHAD (ROCK) • 56
 WEBB, BOOGIE BILL (BLUES) • 23, 38
 WEBSTER, KATIE (R&B PIANO) • 29, 97, 115
 WEIGEL, JAY (COMPOSER) • 67
 WEIN, GEORGE (FESTIVAL MAN) • 7
 WEST, CLINT (BOOGIE KINGS) • 105
 WHITE, DANNY (R&B) • 52, 120
 WHITE, MICHAEL (CLARINET) • 90
 WIDESPREAD JAZZ ORCHESTRA (SWING) • 24
 WILD MAGNOLIAS (INDIANS) • 78
 WILLIAMS, CHARLES "HUNGRY" (R&B DRUMS) • 37, 71
 WILLIAMS, LARRY (R&B/ROCK 'N' ROLL SINGER) • 10
 WILLIAMS, R.T. "GRAY GHOST" (BLUES PIANO) • 90
 WILLIAMS, TRACY (SKA) • 27
 WILLIAMS, TIM (COUNTRY) • 4
 WILSON, BARRY (RECORD MAN) • 55
 WINDJAMMER (R&B) • 29, 30
 WIPE ME, MOMMY (NEW WAVE) • 63
 WIXTED, NORA (BLUES) • 19
 WOODENHEAD (JAZZ) • 5, 25, 43, 55, 91
 WRIGHT, GREGG (HARD ROCK) • 27

X (NEW WAVE) • 3, 39

YOAKUM, DWIGHT (COUNTRY) • 70

ZEBRA (HARD ROCK) • 22, 26, 75
 ZENITH, LENNY (POP) • 12, 35, 37
 ZYDECO, BUCKWHEAT (ZYDECO) • 1, 13, 25, 37, 52, 96

MUSIC

ALLIGATOR RECORDS • 9, 12
 ARCHIVES OF NEW ORLEANS MUSIC • 107
 ATLANTIC RECORDS R&B • 17
 AUSTIN BLUES • 83
 AVANT-GARDE JAZZ • 8
 BAND GUIDE • 14, 27, 40, 51, 63, 75, 87, 99, 111
 BATON ROUGE BLUES • 18

BEACH MUSIC • 10
 BENSON BOOGIE (SONG) • 75
 BLACK MUSIC CONFERENCE • 83, 87
 BLACK TOP RECORDS • 54
 BLUEGRASS • 20
 BLUES IN EAST BERLIN • 80, 89
 BLUES AS THE CORE OF JAZZ • 115
 BOOGIE BEAT JIVE (R&B) • 65, 66
 BOURBON STREET MUSICIANS • 9
 BRASS BANDS • 106, 108
 BUYING INSTRUMENTS • 98
 CAJUN • 3, 30
 CHANTEUSES • 16
 CHAPMAN STICK (INSTRUMENT) • 68
 CHRISTMAS MUSIC • 26, 38, 50, 62, 110
 CLASSICAL • 38
 COLUMBIA N.O. SIGNEES • 69
 CONTEMPORARY BLACK MUSIC • 18
 DEATH SONGS • 33
 DEW DROP INN '81 • 8
 DIATONIC ACCORDION (STATE INSTRUMENT) • 119
 DISCO RAP RECORDS • 17
 DIXIE SONGS • 13
 DOWNBEAT POLL • 74, 119
 DRUMMERS • 9
 DUBAT RECORDS • 88
 GOLDBAND RECORDS • 21
 GOSPEL • 89
 GOSPEL QUARTETS • 50
 GRAMMYS • 100, 112, 113
 GUITARISTS • 17
 HARD ROCK • 16
 HOT TICKETS (CONCERTS) • 92
 IKO IKO (SONG) • 105
 J&M STUDIOS • 72, 73
 JAZZ • 15, 59, 60, 78, 79, 103, 108, 112
 KORA (AFRICAN INSTRUMENT) • 61
 LAFAYETTE MUSIC • 23
 LA LOUISIANNE RECORDS • 91
 LOUISIANA HAYRIDE • 30
 LOUISIANA MUSIC AT THE SMITHSONIAN • 59
 LOUISIANA REGGAE • 66
 MAIL ORDER RIDDIMS • 78
 MARCHING BANDS • 16
 MARTINI RECORDS • 97
 MOUNTAIN DULCIMER • 34
 MUSIC VIDEO • 28
 MUSICIAN'S INSTRUMENTS • 98
 MY TOOT TOOT (SONG) • 56, 57
 NAMES OF BANDS • 33
 NEW ORLEANS DRUMMERS • 115
 NEW ORLEANS IN HOLLYWOOD • 45
 N.O. JAZZ IN CHICAGO • 54, 55, 56
 N.O. JAZZ AT CARNEGIE HALL • 58
 NEW ORLEANS IN MOSCOW • 114
 NEW ORLEANS MUSIC IN PRESS • 25
 NEW ORLEANS MUSIC ON VIDEO • 94
 NEW ORLEANS ON MTV • 34
 NEW ORLEANS R&B IN COLLEGE • 59
 NEW ORLEANS R&B REISSUES • 70
 N.O. TRUMPETS IN N.Y. • 110
 1984 NEW ORLEANS R&B • 50
 NULL & VOID (HARDCORE) • 53
 OPERA • 28
 OUT OF TOWN ACTS • 17
 PASS THE HATCHET (SONG) • 120
 PASTAFARIANS • 27
 POLOPOLUS GUITARS • 17
 PONLE SALSA • 19
 PSEUDONYMS OF MUSICIANS • 109
 PSYCHOACOUSTIC • 8
 RAP • 119
 REGGAE • 1, 8, 14, 23, 35
 RIC AND RON RECORDS • 90
 ROCKABILLY • 18
 ROCK 'N' ROLL DICTIONARY • 66
 ROCK 'N' ROLL IN SCHOOL NEWSPAPERS • 20
 ROUNDER RECORDS • 72, 90
 SAD RECORDS • 12
 SALOON SINGERS • 26
 SECOND LINE • 21
 SOCA • 27, 62
 SONGS ABOUT CLOTHES • 18
 STAGOLEE (SONG) • 85
 STEEL DRUM BANDS • 18
 STREET MUSICIANS • 71
 STRING JAZZ BANDS • 21

SWALLOW RECORDS • 23
 SWAMP POP • 25, 42, 108, 114
 SYMPHONY • 15, 17, 23, 26
 TEXAS/LOUISIANA R&B • 17
 TEXAS MUSIC • 20, 38
 TIPITINA'S RECORDS • 103, 105
 VON TURK'S JAZZ QUIZ • 108
 WOMEN IN JAZZ • 15
 WOMEN IN NEW ORLEANS MUSIC • 40
 ZOUK • 72

PLACES

ALMOST SLIM IN EUROPE • 46
 AMERICAN MUSIC IN RUSSIA • 47
 ANGOLA PRISON CONCERT • 80
 ARMSTRONG PARK • 85
 BARS • 46, 77
 BATON ROUGE • 27, 29, 54
 BEACONETTE • 51
 BEGINNER'S GUIDE TO N.O. • 7
 BEAT PALACE • 44
 C.A.C. • 24, 27, 95, 97, 109
 CARIBBEAN TRAVELOGUE • 119
 CLUBS • 45, 49, 50
 COMEDY CLUBS • 71
 CRAZY SHIRLEY'S • 51
 DANTE STREET DELI • 68
 DEW DROP INN • 77
 DOCK OF THE BAY • 68
 DREAMS OF PARIS • 58
 FAUBOURG • 13, 24
 FLOYD'S RECORD STORE • 38
 FROM NEW ORLEANS TO AFRICA • 89
 HAITI • 32
 JAMAICA • 74
 JED'S • 14, 37
 JIMMY'S • 32
 JOE'S ONE STOP • 28
 JUKE JOINTS • 37
 LAFAYETTE • 23, 28, 29
 LIVERPOOL • 84, 88
 LONGUE VUE GARDENS • 28
 LOUISIANA HAYRIDE • 30
 LUTHJEN'S • 105
 MUSICAL EXCURSIONS • 32
 MUSIC IN SCHOOLS • 53
 N.O. MINT JAZZ EXHIBIT • 38
 N.O.C.C.A. • 25, 89, 91
 ONE-STOP RECORD STORES • 50
 OUTSIDER'S GUIDE TO ACADIANA • 82, 103, 114
 OUTSIDER'S GUIDE TO N.O. • 79
 PACE RECORDING STUDIO • 55
 PALM COURT CAFE • 99
 PENNY POST • 11
 PONTCHARTRAIN BEACH • 35
 RECORDING STUDIOS • 8, 29, 40
 REDNECK RIVIERA • 33
 SHREVEPORT • 32
 SLIM'S Y-KI-KI (CAJUN CLUB) • 24
 SOUTH LA. RECORD STORES • 103
 STAN'S HARD ROCK CAFE • 64
 STORYVILLE • 74
 TEENAGE CLUBS • 47
 TEXAS MYTHS • 20
 TIPITINA'S • 12, 22, 60, 65, 90
 TRUE BREW COFFEE HOUSE • 69
 UNO LAKEFRONT ARENA • 35
 WEST END • 11
 WINDSOR COURT • 66
 WINNIE'S • 17

OTHER MEDIA

ART GALLERIES • 27, 37, 40, 42, 92, 99
 BELIZAIRE, THE CAJUN (FILM) • 67
 BIG EASY (MOVIE) • 84
 BIRD (FILM) • 98
 CAJUN FAMILIES (BOOK) • 117
 CAJUN MUSIC (BOOK) • 56
 CINEMAX SPECIAL • 69
 DOWN BY LAW (FILM) • 74
 DREAMLAND (FILM) • 16
 FAN FASHIONS • 47
 FASHIONS FOR NEW ORLEANS • 72
 FOLK ART • 28
 HOME TAPING • 24
 HOMEGROWN • 11
 IMAGES OF KATHY B • 32
 J'AI ETE AU BAL (CAJUN DOCUMENTARY) • 119

JAZZ FESTIVAL VIDEOS (WWL) • 117
 JAZZTOWN RADIO SERIES • 84
 JOYFUL NOISE (BOOK) • 117
 MAKERS/CAJUN MUSIC (BOOK) • 46
 MAPLE LEAF POETRY • 56
 MARDI GRAS TO WORLD (BBC) • 86
 MEMORIES (SOUTH LA. MUSIC) (BOOK) • 94
 MOBILE RECORDING • 29
 MTV'S CUTTING EDGE • 65
 MUSICALS • 9
 MUSIC CITY (TV) • 35, 57, 71
 1981 IN PICTURES • 16
 NEW ORLEANS MUSIC IN FILM • 13, 14, 15, 17, 21, 39, 41
 NON-COMMERCIAL FILMS • 31
 N.O.-TV • 66
 OH, PLAY THAT THING! (MUSICAL) • 29
 ONE MO' TIME (MUSICAL) • 1, 11, 17
 OUTDOOR SCULPTURE • 29
 PERFORMANCE ART • 30
 PIANO PLAYERS (FILM) • 17
 POPEYE (DANCE) • 92
 RADIO ACADIE • 27
 RADIO IN NEW ORLEANS • 93
 RATINGS GAME • 24
 ROAD GANG (WWL RADIO) • 32, 110
 ROCK FILMS • 8
 SPIRIT WORLD (PHOTOS) • 39
 STAGGERLEE (MUSICAL) • 79
 SUPPER (MUSICAL) • 25
 SWEET SOUL MUSIC (BOOK) • 70
 THAT RHYTHM, THOSE BLUES (FILM) • 97
 TANGO (DANCE) • 21
 TIL THE BUTCHER CUTS HIM DOWN (JAZZ FILM) • 90
 UP FROM THE CRADLE OF JAZZ (BOOK) • 77
 WNOE • 102
 WQUE • 43, 48
 WTUL • 25, 51, 53, 90, 101, 113
 WWOZ • 11, 3, 7, 43, 48, 50, 78, 93
 WYAT • 28
 WYLD • 15, 26, 51
 ZYDECO (FILM) • 92

MUSIC BUSINESS

AMUSEMENT TAX • 15, 61, 66
 BAND MANAGEMENT • 65
 COPYRIGHTING SONGS • 69
 I.A.S.P.M. CONVENTION • 114
 INFLATION • 14
 JAZZ MARKETING • 113
 MAKING IT IN NEW ORLEANS • 6
 MAYOR'S FORUM ON MUSIC • 86, 87
 MUSICIAN'S UNION • 10
 N.A.I.R.D. CONVENTION • 92
 N.A.M.M. CONVENTION • 56
 N.A.R.M. CONVENTION • 101
 N.O.M.E. • 70
 N.O. SONGWRITERS ASSOC. • 3
 PUTTING OUT A RECORD • 75
 RADIO CENSORSHIP • 90, 91
 SONGWRITER'S CONFERENCE • 118
 STREET MUSICIAN TAX • 74
 TV MUSIC COPYRIGHT LAW • 67
 U.S. LAW HAMPERS TOURING • 85

OCCASIONS

AUTUMN IN ARMSTRONG PARK • 14
 BLACK HERITAGE FESTIVAL • 70
 CAC FESTIVAL OF NEW MUSIC • 77
 CARIBBEAN JAZZ FESTIVAL • 57
 CARIBBEAN JONKONNU • 16
 CASE AGAINST MARDI GRAS • 41
 CHICAGO BLUES/GOSPEL FEST • 94
 CHICAGO JAZZ FESTIVAL • 96
 FALL FESTIVALS • 120
 FESTA N.O. MUSIC (SWITZ.) • 80
 FESTIVALS ACADIENS • 11, 23, 35
 FESTIVAL LE LOUISIANE • 80
 GOSPEL FESTIVAL • 119
 JONKONNU • 16
 JUNKANOO • 28
 KOOL JAZZ FESTIVAL • 36
 MARDI GRAS CRAFTS • 41
 MARDI GRAS FLAMBEAUX • 64
 MARDI GRAS MEMORIES • 76
 MARDI GRAS MUSIC • 41, 76
 MARDI GRAS PARADES • 53

MARDI GRAS SECRETS • 88
 NEW MUSIC SHOWCASE • 46
 NEW ORLEANS JAZZ & HERITAGE FESTIVAL • 7, 19, 30, 31, 40, 43, 54, 56, 58, 66, 90, 91, 103, 115
 NEW ORLEANS JAZZ & HERITAGE FESTIVAL REVIEWS • 44, 68, 92
 REGGAE FESTIVALS • 116
 ST. JOSEPH'S DAY • 77
 ST. PATRICK'S DAY • 77
 SAN FRANCISCO BLUES FEST • 49
 TRINIDAD CALYPSO CARNIVAL • 67, 76, 116
 UMBRIA JAZZ FEST (ITALY) • 95
 VILLE PLATTE MARDI GRAS • 88
 WORLD'S FAIR • 23, 39, 44
 ZYDECO FESTIVAL • 109

FOOD

ALBERTA'S • 56
 BAILEY, FRANK • 47
 CAJUN FOOD • 83
 CRAB BOIL • 84
 CRAWFISH • 115
 EATING CHEAP • 71
 ESTHER'S • 45
 FORAGING, FARMING, FISHING • 71
 GREEK BAKERY • 50
 GUMBO Z'HERBES • 78
 HENRY'S SOUL FOOD • 54, 55
 JAZZ FESTIVAL FOOD • 67, 68, 115
 KING CAKE • 76
 LATIN FRUIT (RESTAURANT) • 57
 NEW YEAR'S RESOLUTIONS • 75
 ORANGE WINE • 74
 LEDOUX, ANDRE (CHEF) • 48
 OYSTERS • 73
 RED BEANS • 13
 ROAD FOOD • 81

RECORDINGS

BUYING USED RECORDS • 109
 COMPACT DISCS • 74, 97
 DAT RECORDING • 120
 DISC WARS (NEW TECHNOLOGY) • 6
 IMPORTS • 8
 STUDIO RECORDING • 29
 RECORD COLLECTORS • 109
 UNWARPING RECORDS • 13
 VINYL ADDICTION • 14

CARTOONS

DON'T WANNA WORK NO MORE (PHOTOS) • 62
 IF EVER I CEASE TO LOVE • 100
 IRMA THOMAS • 72
 JAZZ FESTIVAL • 19, 31
 JOHNNY DIONYSUS • 52
 LOW BLOWS • 3
 NEW ORLEANS R&B LEGENDS • 43
 NEW ORLEANS R&B CARNIVAL • 112
 NEW ORLEANS MUSIC • 95
 NEW ORLEANS POSTCARDS • 67
 WORLD'S FAIR • 44
 VIC AND NAT'LY • 73, 75, 76, 77, 83

FICTION

DAY THE MUSIC DIED • 13
 FLOOR • 53
 LET'S SPEND NIGHT TOGETHER • 65
 LINE • 51
 MARDI GRAS COWBOYS • 52
 PRO BONO PUBLICO • 41

ETC.

BARTENDERS • 95
 BOUNCERS • 95
 GIFT IDEAS • 26
 CIVIL DISOBEDIENCE • 51
 COOL THINGS • 36
 50TH ISSUE • 50
 NEW ORLEANS GHOST STORIES • 48
 PARTYING • 71
 SAINTS FAN • 71
 SIDEWALK CRIME • 72
 UNPLEASANT AT THE HYATT • 19
 VODOO • 71

MARVA WRIGHT—

Blues With A Feeling

By Rick Coleman



September 18, 1990. Tuesday night, when most clubs in town are peopled only by serious drinkers and unemployed insomniacs.

Marva Wright draws not only her regular crowd of devotees and tourists hipped by cabbies, but a host of well-wishers, and packs Tipitina's up and down for her album release party...

"We had a knockdown!" she declares. "Ain't no way in the world I thought all those people would have been there!...I received a whole lifetime's worth of flowers in one night. I mean, I was getting dozens and dozens of red roses, pink roses, yellow roses, carnations...a great big ol' beautiful cake and champagne. People I haven't seen in years were there. It was amazing. Sometimes I just can't understand—'Why me?'"

Her voice rises excitedly and falls with quiet fire. Her face brightens novalike or nears tears. Marva Wright speaks as she sings, with soul-baring emotion that pierces the core of everyone she meets. Wright's thrill and disbelief at her success is understandable. In a city where most R&B singers have careers spanning at least 30 years, her marvelously emotive voice has taken her to rank with New Orleans blues royalty—singing on a Super Bowl TV special, sharing stages with music legends from Ella Fitzgerald to Led Zeppelin

alumni, recording her first solo album (*Heartbreakin' Woman*) on the Tipitina's label and travelling to Europe six times in the last year—all only four years after she learned her first blues song. The wellsprings of Wright's soul is in her gospel background. Her mother Mattie Gilbert was the pianist for the Jackson Gospel Singers, an all-female quartet whose rousing "Heaven Bound Train" is one of the highlights of the *New Orleans Gospel Quartets* album. "They was famous all over the United States," says Wright, "cause they would travel all over." As a child Marva would sometimes travel with them, as would quartets like the Soul Stirrers with Sam Cooke.

Her Carrollton home was later visited by Mahalia Jackson (who went to McDonough 24 with her mother) and Cooke. "I loved 'You Send Me' and so when Sam Cooke did come to the house, baaa-by, I was so haap-py!" Around the same time, she made her church debut with "Just a Closer Walk With Thee." Picture a shy, cherubic nine-year-old blossoming from a whisper to a wail. "One of the old guys in church, a deacon, told my mother Mattie, 'Look at Marva, she's got her mouth wide open, and there ain't nothin' comin' out!' So I said, 'I know I'm gonna have to sing louder next time so something can come out.' The very next time, baaa-by, I wailed."

When she was 13 Marva joined the Christian Four quartet led by pianist Geraldine Wright. The group was popular in the city and even toured some over the next ten years, giving Marva valuable experience. In the '70s Marva became a secretary to help support her family and got to sing background on a couple of Allen Toussaint productions. It was only five years ago that she seriously began tried to pursue a professional career singing secular music. "What made me feel so good, Miss Geraldine was just like a mentor and she understood. She didn't try to knock me, like so many people that are in the gospel field, for going into a different circle of music. She always said, 'I wish you all the luck in the world.' It was really traumatic, but I kept on." Marva's first show was at the Zulu Club singing Dixieland ("just like gospel put into swing," she avers). She then tried jazz standards.

After a disappointing audition with Ellis Marsalis, she got her first break. "I went to see Walter Washington at Captain Monday's on Howard Avenue on Lundi Gras, 1986. I did a couple of gigs over there singing jazz standards. The owner of the place knew I could sing. He asked Walter to call me, but Walter never did call me. So he went back again—I want Marva Wright to sing." So he finally called. "We-g't-a-yun-lady-in-our-audience—You know how

Walter talks! 'We want to call her up here to sing ONE number.' He specialized that one number! And I sang 'Dr. Feelgood.' And the audience was in an uproar. I did my one number and I sat down. Walter didn't say anything till the end of the set. And then he slo-owly walked over there like a little snake slitherin'. 'You were good.' And he walked out."

By chance a man named Robert James was in the audience and told Wright that he would try to book her into the Old Absinthe Bar on Bourbon Street on the off nights for Bryan Lee & the Jump Street Five. The problem was that although she was familiar with New Orleans and R&B oldies, she didn't know *the blues*. James supplied her with tapes and Marva went to work.

"I would listen to my Walkman and on slow days at work I would sit there and transcribe the songs into shorthand. Then I would type up the lyrics. I would go to the Absinthe Bar one evening a week. I enlarged the typing on sheets of paper, put 'em in a little notebook and set 'em on a music stand, and this is how I got to sing the blues.

But it wasn't enough. It was just like I was singing from the words and once I learned the words it still wasn't me. I wasn't 'feeling' anything.

"So I started to listen to the words of what I was singing. I would relate these words to my life. Then I started getting a feeling out of this. Then I started to display the feeling to the audience. Like I said, I've had three terrible marriages. That last one could have been annulled 'cause that lasted eight months. My second husband, he would go with different women. Used to have a lot of nights he wouldn't make it home. The first husband didn't want to work. So I had to depend on my mother to help me, try to make it where I would work and stuff. These were really the blues. So when I sang 'The Thrill Is Gone,' I meant 'the thrill is gone.'

"Women would call my house up and say they had a baby by my husband. I would say, 'You're doing this to me, but further on up the road someone's gonna treat you the same way.' So when I sang 'Further On Up the Road,' I sang it like I meant it. You might be laughing

now, but one day you gonna be crying." Through the blues, Marva bared her life, as she did in her first song published by Blues with a Feelin' Music, "Since You Came into My Life." It is not, however, a blues song. "I wrote the words because I was inspired. You know, God sent me somebody real special. I've changed, 'cause before then, baaa-by I used to stay up all night! I'd go on a gig and, instead of coming back home, I'd go out to somebody else's gig.

Then when I'd leave there I'd go to breakfast, and I would see daylight the next day and go back to work that night. I was just like in a daze. Then when I met (her fiance) Tony, my whole life just changed. The melody and the words just floated right on in. I never wrote a song before, gospel or blues."

Though she sings down and dirty blues, spirituality permeates Wright's life and music. As a small child she saw one of the Jackson Gospel Singers get "in the spirit" at Booker T. Washington Auditorium: "They had that auditorium in a rampage. Miss Margie Kelly, she just went out. And at that time I didn't understand what was happening. I

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thought she was sick or something. My mother had to explain to me what it was. I mean, she was stiff as a board. She fell straight on her face. And I see people running all over the auditorium. She was in the spirit. I get in the spirit too, now. In church, out of church, it doesn't matter, if it hits me it hits me. "It's like when I do 'Walk Around Heaven All Day.' I'll be singing that song from my heart.

You see, my mother and father are gone. My mother and I were very close. I'm the only child out of the relationship between my mother and father. I gotta let go I know, but it's hard to let go...My mother, I loved her so much... It was about four years ago when she passed. "I had to really talk to get that gospel number on the album, but even on my shows I do gospel, 'cause some of these people don't go to church, they don't know what it is to listen to a gospel song. Sometimes somebody might walk out—I didn't come to hear this, I come to hear blues,' you know. But to me all of it is the same; it's music. It doesn't matter what it is. It's gospel, but it's music, it's a feeling you're getting.

"The Europeans, many of them may not understand the words of what you're saying, but they feel that feeling, they have that spiritual feeling, because religion is a universal language. And I noticed that from the first time I set foot in Europe, when I played Ascona Festival last June, it was so beautiful, because we were playing out on the lake and all these people were there. I started singing 'Nobody Knows the Trouble I've Seen.'

It was at dusk and they held their lighters up and you could see their arms waving in the air. It was a feeling, a feeling that I've never experienced before. I can understand me being home and getting that feeling, but that's something I will never forget as long as I live."

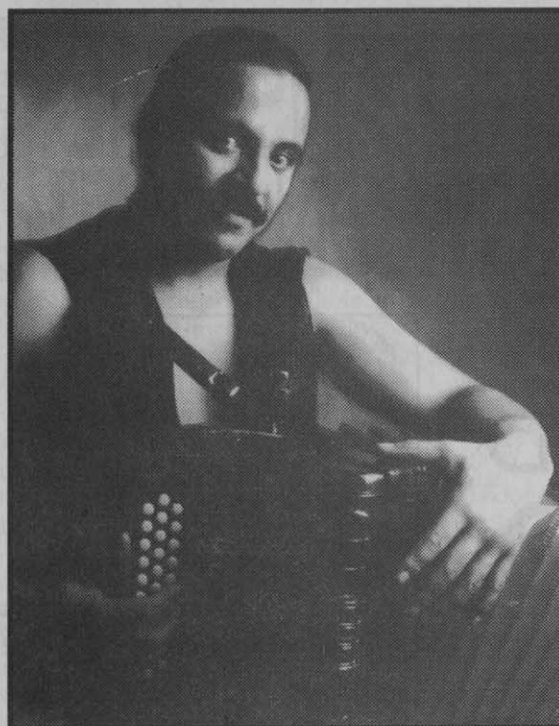
A Sunday night on Bourbon Street...

Tourists walk past fleshpeddlers and purveyors of \$5 shots of alcohol, wholly forgetting the Sabbath. In a nook called Rhythms (formerly the oxymoronic Bourbon Street Gospel and Blues), Marva Wright is ending her first set with an otherworldly "Walk Around Heaven

All Day." Her voice springs up from the depths of her being with an empathetic wavelength that electrifies the audience. With Sammy "Bishop" Perfect at the controls of the sanctified Hammond B-3 organ, Marva, still wailing, makes her stage descent to walk among an audience in chills from her tuning in the heavenly frequency.

In slow motion some stand up and shout.

Marva Wright walks around. "I love singing and I love making people feel good. In fact, my house guest—she was with me last week before I left for Germany—she's from Denver, Colorado. She saw me at the A Bar about two years ago when she was thinking about committing suicide. And about three or four people told that after they heard me sing the gospel they changed their mind. That makes you feel good. You know, you do better than what a psychiatrist can do. But really that wasn't me, that was God working through my voice, touching their lives, telling them 'You don't need to do this. I'm with you. Everything's gonna be all right.'" □



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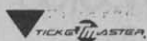
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CHESTER ZARDIS

He was 90 when he died this year, but even up to his death, oh, how he could slap that bass!

Chester Zardis Sr. died in New Orleans, the town of his birth, on August 14, 1990. The distinguished jazz bass player was born on the 27th of May, 1900. Most people would say that 90 years is a fine age to live to; however not so long ago Mr. Zardis was playing the string bass with such youth and vigor that those of us listening to him hoped to hear him for years to come.

He was a short man playing a large instrument who looked as if he'd have to use a step stool to reach the tuning pegs. But, oh, how he could slap that thing! First class, house rocking, authentic New Orleans jazz string bass, did he play.

Chester's mother did not want any of her seven sons taking to music. Musicians were good-for-nothings, she would say. But Chester managed to fool his mother by becoming a musician behind her back.

In his early teens Chester Zardis took string bass lessons from Billy Marrero, an established musician some 25 years Zardis' senior. Young Chester had been impressed by Marrero's performance with the Superior Orchestra; "Mr. Billy played so much bass I got swimming in my head." Marrero sold Zardis a used bass for \$5 and let Zardis keep it at his house so Mrs. Zardis wouldn't know.

An argument at the Ivory Tower Theater with a watchman who accused Zardis of throwing a piece of paper off the movie-house balcony resulted in a fight that landed young Zardis in the Jones Waif's Home. Zardis said he spent a good amount of his free time at the correctional work house jamming with a fellow waif who was learning to play cornet—Louis Armstrong. Mrs. Jones always said that Chester was such a nice boy that he didn't belong in the

home, and he was out within the year.

At the age of 16 Chester Zardis got his first professional job with the Merrit Band. One of these early jobs brought Zardis to the attention of banjo player Buddy Manaday, who invited Chester to join the band of cornet hot shot Buddy Petit. (Petit never recorded, but those who heard him rank him with Louis Armstrong, King Oliver, and Freddie Keppard as one of the all-time great New Orleans horn men. Some say the best.) Buddy Petit, dedicated to hard drinking and wild living, was the type of musician that Mrs. Zardis was thinking about when she warned her sons about the musical life. Chester joined Buddy Petit's Black & Tan Band, one of the area's most popular and sought-after groups, playing regularly around town, up at Spanish Fort, and across Lake Pontchartrain. For a while

Chester's mother still did not know that he was a musician! One day, however, the band played at Perseverance Hall for the Ladies Of The True Friends, of which his mother was a member. Chester waited until the band started playing to take his position at the bass. When his mother saw him she was furious, shaking her finger at him throughout the set.

At the end of the set Chester came down off the stage and hugged his mother, explaining to her that he was incapable of staying away from music, but would be a good boy anyway.

Like many bass players of the time, Zardis played string bass indoors for dances and tuba in the street for marching bands. Little Chester would sometimes be seen carrying both a string bass and a tuba to a job, one in each arm. (Years later his doctor advised him





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to give up tuba for health reasons. Chester outlived the doctor.) Zardis remembered exchanging bass technique ideas with Pops Foster. In one cutting contest Zardis blew Foster away by snapping the bass strings with the butt of his bow. This trick won Zardis some acclaim, but he had to give it up because it too frequently resulted in broken strings.

Chester Zardis eventually tired of Petit's irresponsible behavior. It was Petit's habit to book multiple gigs for the same time and simply not show up. Zardis feared this practice would eventually get him beat up or killed, so he left for the band of Petit's rival, Kid Rena.

Chester Zardis, at this time nicknamed "Lizard," played regularly with Kid Rena's band throughout the 1920s, including playing bass horn in parades. Around this time Zardis also played with such New Orleans jazz luminaries as the A. J. Piron Orchestra, Jack Carey, Punch Miller, Chris Kelly, Kid Howard, Fate Marable's Riverboat Orchestra, and was frequently drawn back to play gigs with Buddy Petit until the latter's death in 1931.

The young bass player was much in demand; "Whatever band had the work, that's the band I worked with," Zardis recalled. He made his first recordings with Kid Rena's band in 1930, records which were never issued and are presumed lost.

Zardis traveled around the country in the 1930s. He played with Duke Dejan's Dixie Rhythm Band on the S.S. *Dixie*. A trip to New York resulted in a two-week stint sitting in with Count Basie's band; Zardis said he turned down Basie's offer of a permanent position. Zardis spent some 7 or 8 seasons working with Fats Pichon on the S.S. *Capital*, plying the river between New Orleans and St. Louis. Pichon led a tight band, all dressed in white tuxedos. The band consisted mainly of reading musicians, but Chester's good ear and great musicianship made up for his slow reading. It was Pichon who gave Zardis, then with a hefty 180 pounds on his short but powerful frame, the nickname of "Little Bear."

The early 1940s saw the start of the national jazz revival. "Little Bear" provided rhythmic backing for early recordings by Bunk Johnson, George Lewis, and Kid Howard. World War II resulted in a stint in an Arizona army base, after which Zardis took a job as a

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civil sheriff. After deciding that pursuing armed criminals was not the life for him, he returned to music, traveling to Colorado and Philadelphia before returning to New Orleans in 1951. He played with Andy Anderson until retiring from music in 1954. Chester Zardis decided to spend his retirement on a farm near New Iberia, picking up his bass only to play along to music heard over the radio. When Zardis visited New Orleans in 1965, clarinetist Louis Cottrell talked him into coming out of retirement and moving back to the city.

Chester Zardis was soon working steadily again. He performed regularly at Preservation Hall, playing with the likes of George Lewis, Billie & Dee Dee Pierce, Percy Humphrey, and Sweet Emma Barrett. He toured widely with other musicians from the Hall; 90 days in Japan with Kid Sheik were followed by a tour of Europe. On a trip to Little Rock to play for Arkansas governor Winthrop Rockefeller at the opening of the John Reid Jazz Collection at the Art Museum, Zardis commented on the changes from the bad old days of segregation: "In my younger days they wouldn't let me in a building like this."

The 1970s and 1980s continued to be busy for Chester. He went on repeated tours when not performing around town at Preservation Hall, the French Market, the Maple Leaf, and the Palm Court. As in his youth, he played frequent jobs north of the lake. He gained increasing recognition, being featured in national and international television and radio shows.

Chester Zardis played on many of the best traditional New Orleans recordings of the last three decades. He recorded both with his contemporaries and younger musicians. Zardis' last decade saw him frequently teamed up with a musician over half a century his junior, clarinetist Michael White. Professor White would sometimes have Chester Zardis talk and play for his jazz history class at Xavier University. Michael White especially remembers performing with Zardis at Penn's Landing in Philadelphia about three years ago. A granddaughter of Chester's who had never heard him play was in the audience, and Zardis went all out. "He was playing incredible stuff—sounded like drum rolls on the bass." This was exceptional, for Chester Zardis was not a show-off. His main concern was always with the ensemble. Within this confine, however, he still managed to

generate creative jazz. He had a great sense of time and syncopation, and was very concerned with tone. He played lines that almost made countermelodies, and was always ready with an appropriate fill. Michael White notes the "intense spiritual presence" of Zardis' playing. "He was the strongest foundation you could find. He taught me a lot about rhythm, drive, and ensemble playing."

In his final years Zardis was sometimes frustrated by the decreasing number of musicians performing in the traditional manner. He felt that drummers who played in bop or R&B-influenced styles impaired the classic New Orleans ensemble rhythm. On the other hand, when he hit it off with his idea of a good group, Zardis would be so happy he would talk about it for days afterwards.

Chester Zardis was very serious about his music, and felt lucky to be able to make a living doing what he loved. He would soak his hands in salt water to keep his fingers hard. He kept his bass set in the old fashion way, with the bridge lifting the strings high off the fingerboard. When steel bass strings came out he weighed their pluses and minuses and decided on an arrangement of two steel strings and two gut strings, which he maintained for the rest of his life. He was able to get such a loud sound out of the instrument that listeners sometimes thought the instrument amplified; Zardis recalled with amusement people coming up during breaks at Preservation Hall, looking for his nonexistent electric pick-up. Chester Zardis had a clear idea of an ensemble type of jazz which was already scarce in his later years. He would set the foundation without getting in the way of the other musicians. He would drive the band with a great swing, although Zardis' mode of play predates what is known as the "swing" era. You can often hear the influences of this style in other bass players, but Zardis presented a rare chance to hear the style itself. As Dr. White notes, Chester Zardis was "one of the strongest links New Orleans jazz had to its past." That link has now joined jazz history. □

—Dan Meyer

(The author wishes to acknowledge the facilities of the Tulane Jazz Archive and to thank Michael White, Al Rose, Dick Allen, and Mona MacMurray for their help in obtaining information for this article.)

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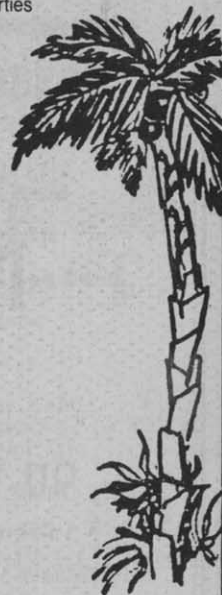
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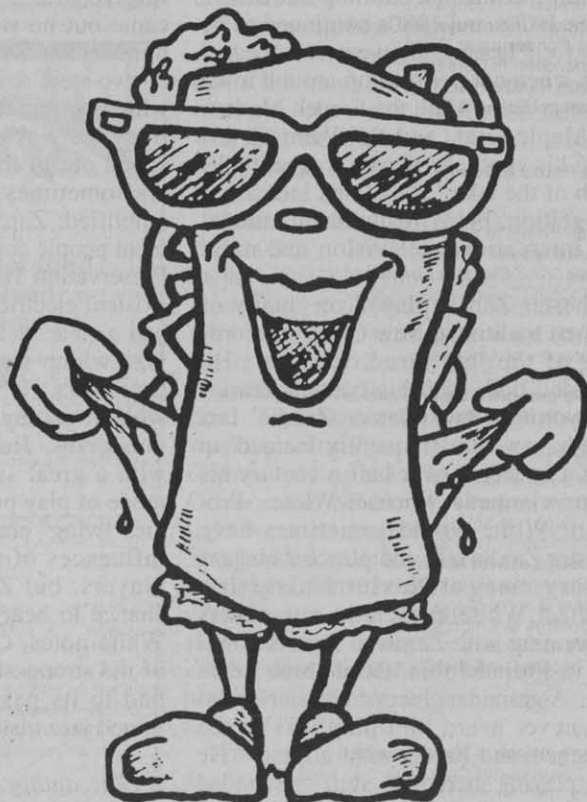
Entertainment Schedule

Saturday, Nov. 3

11:00 - 12:00	Acoustic Blues Workshop
12:15 - 1:15	Willie Lockett Band
1:30 - 2:30	Sue Foley
2:45 - 4:15	Marva Wright
4:30 - 6:00	Lil' Ed and the Imperials
6:15 - 8:00	Albert King

Sunday, Nov. 4

11:00 - 12:00	Acoustic Blues Workshop
12:15 - 1:15	The Backsliders
1:30 - 2:30	Touch of Fire
2:45 - 4:15	Jr. Wells
4:30 - 6:00	Irma Thomas & The Prof
6:15 - 8:00	Bobby "Blue" Bland



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88.7 FM

KENTWOOD
100% Natural
Spring Water



Sam Brothers Five, Zydeco from Lafayette at the New Orleans Museum of Art 25th Anniversary Silver Odyssey Ball, Saturday the 10th. Call 488-2631 for information.

music nightly

Thursday 1

Tony Dagradi and Astral Project at Snug Harbor.
Burn Version at Muddy Waters.
The London Choir Boys and Jetboy at Jimmy's.
Poi Dog Pondering at Tipitina's.
Def Generation at Cafe Brasil.
File Cajun Band at the Maple Leaf.
Don Duet at Michaul's.

Friday 2

George Porter & Runnin' Parners at Muddy Waters.
Tabula Rasa at Jimmy's.
Charmaine Neville at Snug Harbor.
The Radiators at Tipitina's.
Joe Clay & the Clements Bros. at Mid City Lanes.
Steel Appeal (7 piece steel drum band) at Cafe Brasil.
Rockin' Dopsie at the Maple Leaf.
Rock Dreams at Amberjacks.
Larry Miller at Michaul's.
Bruce Daigrepons's Cajun Band at Fireman's Hall.
The Rebirth Brass Band at Two Jacks.

Saturday 3

Deacon John at Muddy Waters.
Pylon & the House Levelers at Jimmy's.
Marva Wright at Snug Harbor.
The Radiators at Tipitina's.
Carl Sonny Leyland at the Mid City Lanes.
Mars (Steve Masakowski) at Cafe Brasil.
J Monque'D at the Maple Leaf.
Rock Dreams at Amberjacks.
Echauffe at Michaul's.
Allen Fontenot and the Country Cajuns at the Cajun Cabin.

Sunday 4

Dawson's Attack at Muddy Waters.
Bruce Daigrepons's Cajun Band at Tipitina's.
Karaoke open mike at Mid City Lanes.
Chanelle at Snug Harbor.
Gospel Show with the **Friendly Travelers** at 8 pm at Cafe Brasil.
The Iguanas at the Maple Leaf.
Rock Dreams at Amberjacks.
Allen Fontenot and Country Cajuns at the Cajun Cabin.
Live the Jazz, a 58 minute video that features New

Orleans elder statesmen of jazz (Chester Zardis, Louis Nelson, Pud Brown, Frank Frederico, and Danny and "Blue" Lu Barker) and the dynamic role music plays in their lives, airs at the New Orleans Video Festival at Loyola University's Bobbet Hall at 5:30 PM in room 333.

Irving Bannister and the Allstars featuring vocalist Freddy Williams at Two Jacks from 7-11 pm.

Monday 5

Blood & Grits at Muddy Waters.
Jazz Jam at Cafe Brasil.
Charmaine Neville and **Friends** at Snug Harbor.
Blues Sister at the Maple Leaf.
Echauffe at Michaul's.
Allen Fontenot and the Country Cajuns at the Cajun Cabin.
TULBox presents **Goo Goo Dolls and Baby Flame Head** (Live on WTUL) at Tipitina's.

Tuesday 6

The Reign from Houston at Muddy Waters.
Eric Johnson at Tipitina's.
Elegant Gypsy at Cafe Brasil.
Leigh "Lil Queenie" Harris & Larry Sieberth at Snug Harbor.
Rebirth Brass Band at the Maple Leaf.
Poison & Warrant rock tonight at 8:00 PM at the UNO Lakefront Arena. Tickets at Ticketmaster.
Basin Bros. at Michaul's.
Jole Blon and the "Can't Hardly Playboys" at the Cajun Cabin.

Wednesday 7

Blue Sister at Muddy Waters.
Marva Wright at Snug Harbor.
Special Beat featuring members of the Specials & the English Beat at Tipitina's.
Plantation Posse at Cafe Brasil.
Vince Behrman Trio at the Maple Leaf.
Red Tyler & Germaine Bazzle at the UNO Sandbar.
Echauffe at Michaul's.
Jole Blon and the "Can't Hardly Playboys" at the Cajun Cabin.

Thursday 8

The Backsliders at Muddy Waters.
Lazy Day reggae from Pensacola, Fla.) at Jimmy's.
Charmaine Neville at Snug Harbor.
The Meters at Tipitina's.


Maple Leaf Bar

8316 Oak Street
 866-LEAF

NOVEMBER

Thursday 1
File Cajun Band
 Friday 2
Rockin' Dopsie
 Saturday 3
J. Monque 'D Blues Band
 Sunday 4
The Iguanas
 Monday 5
Blue Sister
 Tuesday 6
Rebirth Brass Band
 Wednesday 7
Vince Behrman Trio
 Thursday 8
File Cajun Band
 Friday 9
Rockin' Dopsie
 Saturday 10
Walter "Wolfman" Washington
 Sunday 11
The Iguanas
 Monday 12
Blue Sister
 Tuesday 13
Rebirth Brass Band
 Thursday 15
Sun Pie
& The Creole Zydeco Farmers
 Friday 16
Walter "Wolfman" Washington
 Saturday 17
J. Monque 'D Blues Band
 Sunday 18
The Iguanas
 Monday 19
Blue Sister
 Tuesday 20
Rebirth Brass Band
 Wednesday 21
John Delafous
& The Eunice Playboys
 Friday 23
Walter "Wolfman" Washington
 Saturday 24
Beansoleil
 Sunday 25
The Iguanas
 Monday 26
Blue Sister
 Tuesday 27
Rebirth Brass Band
 Thursday 29
File Cajun Band
 Friday 30
Rockin' Dopsie

LOUISIANA &
 NEW ORLEANS MUSIC
 Additional Listings
 866-9359



NOVEMBER

Thursday 1
The London Choir Boys & Jet Boy
 Friday 2
 Tabula Rasa
 Saturday 3
 Pylon &
The House Levelers
 Wednesday 7
Change To Eden
 Thursday 8
Lazy Day
 (Reggae from Pensacola, FL)
 Friday 9
 Tribe Nunzio
 Saturday 10
 Scatterbrain
 Sunday 11
One Drop Plus
 (Reggae From Atlanta, GA)
 Tuesday 13
First Word
 Wednesday 14
The Drapes
 Thursday 15
Whiskey Wild & Infrared
 Friday 16
 The Moon Crickets
 Saturday 17
**Jazz Butcher &
 The Blue Aeroplanes**
 Wednesday 21
**The Mix &
 Black Diamond**
 Thursday 22
Metal Rose & The Mix
 Friday 23
 The Shepherd Band
 Saturday 24
Dash Rip Rock
 Tuesday 27
Sweet F A with Shag Nasty
 Thursday 29
Smilin' Myron
 Friday 30 & Saturday Dec. 1
The Radiators
 8200 Willow Street
 Concert Line: 861-8200
 Available for Private Parties:

Def Generation at Cafe Brasil.
File Cajun Band at the Maple Leaf.
Jole Blon and the "Can't Hardly Playboys" at the Cajun Cabin.
Ed Sanders formerly of **The Fugs**, among other things, presents an "evening of poetry, music, and inside information about the earth" at 8 PM, Roussel Hall, Loyola University. Free. Call 861-8832 for details.

Friday 9
Walter "Wolfman" Washington & the Roadmasters at Muddy Waters.
Tribe Nunzio at Jimmy's.
Maria Muldaur at Snug Harbor.
Zachary Richard at Tipitina's.
Johnny J. & the Hitmen at Mid City Lanes.
Ice-9 at Cafe Brasil.
Rockin' Dopsie at the Maple Leaf.
Bedrocks at Amberjacks.
Winan's Family Gospel Concert at UNO Lakefront Arena.
Cheryl Cormier at Michael's.
The Jambalaya Cajun Band at Fireman's Hall.
Jole Blon and the "Can't Hardly Playboys" at the Cajun Cabin.
Little Feat & Joe Ely at 8 pm at the University South Alabama, Mobile. Tickets at Ticketmaster.
24-7 Spyz at the N.O. Music Hall.

Saturday 10
Marva Wright at Muddy Waters.
Ellis Marsalis at Snug Harbor.
Scatterbrain at Jimmy's.
Earl King, Snooks Eaglin & John Mooney at

Tipitina's.
Blue Sister at Mid City Lanes.
All Mixed Up (reggae) at Cafe Brasil.
Walter "Wolfman" Washington at the Maple Leaf.
Bedrocks at Amberjacks.
 New Orleans Artists Against Hunger & Homelessness concert with **Joan Baez, Little Feat, Allen Toussaint, The Neville Brothers, Dr. John, Tevin Campbell, Maria Muldaur, Rita Coolidge, and special guests Ed Bradley and Quincy Jones** at UNO Lakefront Arena at 8 PM.
Don Duet at Michael's.
Allen Fontenot and the Country Cajuns at the Cajun Cabin.

Sunday 11
Tara Darnell at Muddy Waters.
One Drop Plus reggae from Atlanta at Jimmy's.
Betty Shirley & Joel Simpson Trio at Snug Harbor.
Bruce Dalgren Cajun Band at Tipitina's.
 Karaoke open mike night at Mid City Lanes.
 The Bluegrass Show with **Hazel & the Delta Ramblers** at Cafe Brasil.
The Iguanas at the Maple Leaf.
Bedrocks at Amberjacks.
Allen Fontenot and the Country Cajuns at the Cajun Cabin.
Indigo Girls at McAllister Auditorium, Tulane University at 8 pm.

Monday 12
Blood & Grits at Muddy Waters.
Open Mike Acoustic Night at Cafe Brasil.
Blue Sister at the Maple Leaf.

C L U B I N F O

- **Benny's Bar**, 938 Valence, corner of Camp, 895-9405. Free music almost every night at this uptown neighborhood bar. The place is always packed as people flock to see local blues, rock, reggae or R&B.
- **Cafe Brasil**, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse and bar features espresso, theatre, art and music, including a bluegrass and gospel show on alternating Sundays. Admission is usually free or a small charge.
- **Carrollton Station**, 8140 Willow, 865-9190. Live music some weekends, usually with local rock, blues or r&b bands. The "Chicken Drop" every Thursday night is not to be missed.
- **City Lights**, 310 Howard Ave., 568-1700. Downtown's hot-spot for yuppies and buppies alike, in the heart of the Warehouse District. Every Tuesday is Rock-N-Roll Night, join those who played and danced to the Saxons, Nobles, Esquires, and Jokers from 9 p.m. to 1 a.m.
- **The Columns**, 3811 St. Charles, 899-9308. This historically beautiful Uptown hotel hosts Jeff Levine every Wednesday 8 p.m. to midnight in the bar. (The ballroom is currently under renovation.)
- **Fireman's Hall**, 307 4th St., Westwego. 341-8264. A Cajun fais do-do every Friday evening from 9:00 p.m. to 1:00 a.m. featuring some of the finest Cajun bands in Louisiana.
- **Fritzel's**, 733 Bourbon Street, 561-0432. A unique gathering spot for jazz music. Call for more information.
- **The Glass House**, 2519 S. Saratoga (between Second and Third), 895-9279. Some of New Orleans' best modern brass bands play here every week. ReBirth plays on Thursdays, starting at about 11 p.m., but call first because they tour often.
- **Howlin' Wolf**, 3653 18th Street in Metairie, 885-4354. An increasingly popular venue for rock 'n' roll and new music. Monday is open mike acoustic jam night, and Thursdays feature The Clements Brothers.
- **Jimmy's Music Club**, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.
- **Maple Leaf**, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including cajun, zydeco and blues. Check their ad in this section for a complete schedule.
- **Michael's**, 701 Magazine, 529-3121. A new downtown restaurant and club featuring Cajun food, music and two-step dancing. The music starts at 7:30. Its sont partis laissez les bon ton roulet!
- **Mr. B's**, 7900 Earhart, 866-9245. There's no admission charge to see Walter Washington play modern blues and soul every Sunday. Mr. B also has well-lighted parking at his club, which is just two blocks off Carrollton.
- **Muddy Waters**, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts. The kitchen now serves excellent low-priced meals (\$2) anytime.
- **Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz.
- **Petroleum Lounge**, 1501 St. Phillips, 523-0248. The Treme Brass band cuts loose every Sunday night from 7 p.m. until.
- **Rhythms**, 227 Bourbon, 523-3800. Live blues most every night with no cover.
- **Snug Harbor**, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night.
- **Storyville Jazz Hall**, 1104 Decatur, 525-8199. Saxophonist James Rivers plays every Friday and Saturday night.
- **Tipitina's** 501 Napoleon, 897-3943. Live music of all sorts every night.
- **UNO Sandbar**, in The Cove, University of New Orleans campus, 286-7200. The Wednesday night jazz series is the talk of the town. Ellis Marsalis, Harold Battiste and Victor Goines are regulars here.
- **Warehouse Cafe**, C36 Tchoupitoulas St., 586-1282. This Warehouse District club has a refreshing garage-like atmosphere and hosts regulars like Ice-9 and the Bush Hogs. Hunch on over.

Echauffe at Michaul's.
Charmaine Neville at Snug Harbor.

Tuesday 13

The Press at Muddy Waters.
1st Word at Jimmy's.
Leigh "Lil" Queenie at Snug Harbor.
The Iguanas at Tipitina's, Food drive FREE admission with 5 items.
Elegant Gypsy at Cafe Brasil.
Rebirth Brass Band at the Maple Leaf.
Basin Bros. at Michaul's.
Echauffe at the Cajun Cabin.
Alvin Batiste Quartet at 8 PM at Dixon Recital Hall in the Dixon Annex on Tulane University. Adults: \$8, Faculty & Students \$4. 865-5269.

Wednesday 14

Grand Opening of **Mudbugs** the world's largest country music club? Located at 2024 Belle Chase Hwy.
Chris Polachek & His Flying Palmettos at Muddy Waters.
The Drapes at Jimmy's.
Santiago at Snug Harbor.
Plantation Posse at Cafe Brasil.
Victor Goines (with guests) at the UNO Sandbar.
Echauffe at Michaul's.
Jole Blon at the Cajun Cabin.
Kalamu ya Salaam leads a discussion/performance on the jazz saxophone which features **Kidd Jordan** at the CAC (900 Camp St.) at 5:30-6:30. Call 523-1216.

Thursday 15

Smilin' Myron at Muddy Waters.
Whiskey Wild & Infrared at Jimmy's.
Charmaine Neville at Snug Harbor.
Widespread Panic at Tipitina's.
Def Generation at Cafe Brasil.
Sun Pie & the Creole Zydeco Farmers at the Maple Leaf.
Don Duet at Michaul's.
Jole Blon at the Cajun Cabin.

Friday 16

Gospel Show featuring **The Joyful Commanders** at Muddy Waters.
The Mooncrickets at Jimmy's.
The Fate Bros. at Warehouse Cafe.
Nathan and the Zydeco Cha Chas and Lynn August & the Hot August Knights at Tipitina's.
Steel Blue at Cafe Brasil.
Walter "Wolfman" Washington & the Roadmasters at the Maple Leaf.
J Monque' D at Mid City Lanes.
Topcats at Amberjacks.
Echauffe at Michaul's.
Paul Daigle & Cajun Gold at Fireman's Hall.
Jole Blon at the Cajun Cabin.
Charmaine Neville at Snug Harbor.

Saturday 17

The Houselevelers at Muddy Waters.
The Jazz Butcher and The Blue Aeroplanes at Jimmy's.
Marva Wright at Snug Harbor.
Ice-9 at Warehouse Cafe.
The G.C.C.A. presents **Rock for Redfish II** with Dash Rip Rock and Tribe Nunzio at Tipitina's.
Plantation Posse at Cafe Brasil.
The J Monque' D Blues Band at the Maple Leaf.
The Backsliders at Mid City Lanes.
Topcats at Amberjacks.
Mitch Landry at Michaul's.
Allen Fontenot at the Cajun Cabin.

Sunday 18

Tara Darnell at Muddy Waters.
Betty Shirley & Joel Simpson at Snug Harbor.
Bruce Dalgrepont Cajun Band at Tipitina's.
Gospel Show with the **Friendly Travelers** at 8 pm at Cafe Brasil.
The Iguanas at the Maple Leaf.
Topcats at Amberjacks.
Allen Fontenot at the Cajun Cabin.

Monday 19

Blood & Grits at Muddy Waters.
Red Kross plus special guests at Tipitina's.
Charmaine Neville at Snug Harbor.
Jazz Jam at Cafe Brasil.
Blue Sister at the Maple Leaf.
Echauffe at Michaul's.
Allen Fontenot at the Cajun Cabin.

Tuesday 20

The Bloodhounds at Muddy Waters.
Jellyfish at Tipitina's.
Leigh "Lil Queenie" Harris at Snug Harbor.
The film **Maggie May** screens at 8 pm and **Elegant Gypsy** performs at 10 pm at Cafe Brasil.
Rebirth Brass Band at the Maple Leaf.
Basin Bros. at Michaul's.
Jole Blon at the Cajun Cabin.

Wednesday 21

Stone Poets at Muddy Waters.
The Mix & Black Diamond at Jimmy's.
Marva Wright at Snug Harbor.
The Subdudes at Tipitina's.
Plantation Posse at Cafe Brasil.
John Delafosse & the Eunice Playboys at the Maple Leaf.
The Fureys and Davey Arthur at O'Flaherty's.
Bedrocks at Amberjacks.
Echauffe at Michaul's.
Jole Blon at the Cajun Cabin.
Jay Weigel, Music Director at the CAC, hosts an introduction to new music and **Soundscape** at the CAC (900 Camp St.) from 5:30-6:30. Call 523-1216.

Thursday 22

The Tell at Muddy Waters.
Metal Rose & The Mix at Jimmy's.
Marva Wright at Tipitina's.
Def Generation at Cafe Brasil.
Jole Blon at the Cajun Cabin.

Friday 23

Marva Wright at Muddy Waters.
The Shepherd Band at Jimmy's.
The Neville Brothers at Tipitina's.
MacWonderfuls at Cafe Brasil.
Walter Wolfman Washington & the Roadmasters at the Maple Leaf.
Larry Seiberth & Carle Loring at Snug Harbor.
The Kingbees at Mid City Lanes.
Perfect Strangers at Amberjacks.
WYLD Talent Show at 8 pm at UNO Lakefront Arena.
Allen Fontenot & the Country Cajuns at Michaul's.
Nonc Allie & the Basile Cajun Band at Fireman's Hall.
Rebirth Brass Band at Two Jack's.

Saturday 24

Clarence "Gatemouth" Brown at Muddy Waters.
Dash Rip Rock at Jimmy's.
Ellis Marsalis at Snug Harbor.
Neville Brothers at Tipitina's.
The Iguanas at Cafe Brasil.
Beausoleil at the Maple Leaf.
Paula & the Pontiacs at Mid City Lanes.
Perfect Strangers at Amberjacks.
Cheryl Cormier at Michaul's.
Allen Fontenot at the Cajun Cabin.

Sunday 25

Abandoned Race at Muddy Waters.
Bruce Dalgreponts Cajun Band at Tipitina's.
Bluegrass* Show at Cafe Brasil.
The Iguanas at the Maple Leaf.
Betty Shirley & Joel Simpson at Snug Harbor.
Blind Ambition at Amberjacks.
Anita Baker at 8 pm at UNO Lakefront Arena.

Monday 26

Blood & Grits at Muddy Waters.
Jazz Jam at Cafe Brasil.
Blue Sister at the Maple Leaf.



THURSDAY 1
Burned Version

FRIDAY 2

George Porter

SATURDAY 3

Deacon John

SUNDAY 4

Dawsons Attack

MONDAY 5

Blood and Grits with On

TUESDAY 6

The Reign

WEDNESDAY 7

Blue Sisters

THURSDAY 8

The Backsliders

FRIDAY 9

Walter Wolfman Washington

SATURDAY 10

Marva Wright

SUNDAY 11

Tara Darnell

MONDAY 12

Blood and Grits with Viril Nihals

TUESDAY 13

The Press

WEDNESDAY 14

Chris Polacher & The Flying Palmettos

THURSDAY 15

Smilin' Myron

FRIDAY 16

The Joyful Commanders Gospel Show

SATURDAY 17

The House Levelers

SUNDAY 18

Tara Darnell

MONDAY 19

Blood and Grits with Magic Circle

TUESDAY 20

The Bloodhounds

WEDNESDAY 21

Stone Poets

THURSDAY 22

The Tell

FRIDAY 23

Marva Wright

SATURDAY 24

Clarence Gatemouth Brown

SUNDAY 25

Abandoned Race

MONDAY 26

Blood and Grits with Cheese Pyjama

Jazz Ensemble

TUESDAY 27

The Bloodhounds

WEDNESDAY 28

Chris Polachek & The Flying Palmettos

THURSDAY 29

Stone Poets

FRIDAY 30

Rock 'n Roll All Night With 5 Great Bands

SATURDAY 31

Smilin' Myron

8301 OAK STREET
UPTOWN NEW ORLEANS

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OUR NEW LOCATION FEATURES:

- Full service guitar repair at reasonable prices
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New location at 5206 Veterans in Metairie near the Veterans Highway exit.

454-5834 or 454-5835

Leslie and the Idiots



Performing Live at
THE HOWLIN' WOLF
Saturday, November 24
with the SHINING and
RSBR with M.C. GROVD

For Booking Information Call:

891-7316



The Iguanas play R&B, Tex-Mex and Meringue, Sunday nights at The Maple Leaf.

Echauffe at Michaul's.
TULBox presents Psychofunkapus (Live on WTUL) at Tipitina's.
Charmaine Neville at Snug Harbor.

Tuesday 27
The Bloodhounds at Muddy Waters.
Sweet F A & Shag Nasty.
Mutabaruka at Tipitina's.
Leigh "Lil Queenie" Harris at Snug Harbor
Elegant Gypsy at Cafe Brasil.
The Rebirth Brass Band at the Maple Leaf.
Basin Brothers at Michaul's.
Echauffe at the Cajun Cabin.

Wednesday 28
Chris Polachek & His Flying Palmettos at Muddy Waters.
Santiago at Snug Harbor.
Plantation Posse at Cafe Brasil.
Echauffe at Michaul's.
Jole Blon at the Cajun Cabin.

Thursday 29
Stone Poets at Muddy Waters.
Smilin' Myron at Jimmy's.
Charmaine Neville at Snug Harbor.
Def Generation at Cafe Brasil.
File Cajun Band at the Maple Leaf.
Don Duet at Michaul's.
Jole Blon at the Cajun Cabin.
Willie Metcalf Trio at Two Jacks from 7-11 pm.

Friday 30
"Rock N' Roll All Night" with five great bands at Muddy Waters.
Charmaine Neville at Snug Harbor.
The Radiators at Jimmy's.
Ice-9 at Cafe Brasil.
Rockin' Dopsie at the Maple Leaf.
The Iguanas at Mid City Lanes.
Johnny Vidacovich & Friends at the UNO Sandbar.
Blind Ambition at Amberjacks.
Mitch Landry at Michaul's.
Steve Riley & the Mamou Playboys at Fireman's Hall.
Jole Blon at the Cajun Cabin.
Rebirth Brass Band at Two Jacks. club info

music monthly cbd/french quarter

Absinthe Bar, 400 Bourbon at Conti, 525-8108. Hot live blues every night of the week. Tuesdays thru Saturdays at 10 p.m. to 3 a.m.: Bryan Lee and the Jump Street Five. Sundays and Mondays at 10 p.m. to 3 a.m.: Janet Lynn and the All-Purpose Blues Band. Saturday throughh Wednesday 5:30

to 9:30: Blues With A Feeling.
Altamira, 701 Convention Center Blvd., 581-6870. This restaurant serves authentic Spanish cuisine and features flamenco guitar and dance show, 8:30 p.m. Tuesday through Saturdays.
Blue Crystal, 1135 Decatur. The best in progressive/regressive music and "underground" sounds. There's always a large crowd posing outside dressed in various suburbo-angst get ups (fake biker outfits seem to be the rage presently), so walk on by. Dancing from 10 p.m. till late. 586-0339.
Cafe Istanbul 534 Frenchmen, 944-4180. Pedro Cruz Quintet plays soft Latin jazz Monday and Friday at 10 p.m.
Cafe Sbis, 1011 Decatur, 561-8354. Pianists Harry Mayronne, Tom McDermott and Tim Davis rotate weekly from 8 till 11 p.m. Mayronne plays Fridays and Saturdays from 8-11 p.m. On Sunday: Mayronne and Sadie Blake play the Jazz Brunch from 11-3 p.m.
Cajun Cabin Restaurant 501 Bourbon, 529-4256. Live Cajun music seven nights a week. Check nightly listing.
Club Libretto, 541 Bourbon St, 524-7611, inside the Inn On Bourbon, Piano bar every night with Sally Townes and Juanita Brooks.
Denim & Diamonds, One Galleria Blvd., Galleria Office Tower, 836-5055. Open seven days a week. 7 p.m. until: Country Dance Music and Top 40 hits featuring national acts once a month. Call for more information.
Dutch Alley, 900 block of Decatur, 589-2636 (National Park Service phone number). Every Saturday and Sunday traditional jazz from 1-3 p.m. and marching brass bands from 3-7 p.m. Call for further scheduling and information.
Fairmont Court, Fairmont Hotel, University Place (off Canal), 529-7111. Nightly, 9 p.m. to 1 a.m.: The piano and vocals of Gail Mercer.
Famous Door, 339 Bourbon, 522-7626. Jazz Unlimited with James Dee playing dixieland jazz daily, from 7 p.m. until.
Famous Door Patio, 327 Bourbon, 522-7626. Nightlife featuring Humphrey Davis on sax 8 p.m. until everyday, mondays is R&B night.
Feelings, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 p.m.
Fritzel's, 733 Bourbon, 561-0432. This is a gathering place for traditional jazz players from all over the world. Call for more information.
Gazebo, 1018 Decatur, 522-0862. Various local jazz artists play from noon till 4 p.m. Amasa Miller & Reggie Houston or the Tony Bazley Jazz Trio play on weekdays from Noon til 4 p.m. Piano player from 4 p.m. to 6 p.m. Chris Clifton & The All American Jazz Quintet perform Saturdays-Sundays from 11 a.m. to 6 p.m.
Hilton Hotel, Poydras at the river, 561-0500. In the French Garden Bar Banu Gibson performs, call for

times. Alan White plays Thursdays through Saturdays from 4 to 7 in the English Bar.

Hotel Inter-Continental, 444 St. Charles, 525-5566. Carl Franklin plays in the Lobby Lounge from 5-7 p.m. on Mondays through Thursdays. The Carl Franklin Jazz Duo with Richard Motten Monday through Saturday, 9 p.m. to 12:30 a.m. Also, harpist Judy Seghers plays in the Veranda Restaurant on Thursdays, Fridays and Saturdays from 7:30 to 10:30 p.m.

Hyatt Hotel, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 p.m. to 8 p.m. in the Mint Julep Lounge. Also, a jazz trio during the Sunday brunch from 9 a.m. to Noon.

The Inn on Bourbon, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

Irma Thomas's Lions Den, 2655 Gravier St. 822-9591. Live music, call for details.

Krazy Korner, 640 Bourbon, 524-3157. Joan Duval Magee and the Foundation Band performs on Monday through Saturday from 8 p.m. Just Us plays Wednesday thru Sunday from 3 p.m. to 8 p.m. and on Sundays 3 p.m. till close.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night.

LeMoyne's Landing, Spanish Plaza at the river, 524-4809. Check nightly listing.

Louis Armstrong Foundation Jazz Club, Meridien Hotel, 614 Canal, 525-6500. Nightly music from 9 p.m. until 12:30 a.m. with the Creole Rice Yerba Jazz Band. Subject to change.

Louis XVI Restaurant, Saint Louis Hotel, 730 Bienville, 581-7000. This elegant restaurant features international balladeer, guitarist troubadour Jean-Louis Lavergne on Tuesdays and Wednesday from 7:30 to 11:30; Fred McDowell tickles the ivories on Fridays and Saturdays from 7:30 to 11:30 p.m.

Mahogany Hall, 309 Bourbon, 525-5595. Four shows schedules daily, 8:30 p.m.; 9:30 p.m.; 10:30 p.m. and 11:30 p.m. Shows feature a variety of performers such as the Mahogany Hall Stompers, Rassberrie Ragtimers and The Dukes of Dixieland. Call for current information.

Maison Bourbon, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. June Gardner plays Mondays from 7:15 p.m. to 12:15 a.m., Wallace Davenport plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

Mediterranean Cafe, 1000 Decatur, 523-2302. Scotty Hills French Market Jazz Band performs on Saturdays and Sundays from 2 to 6 p.m. J.B. plays piano for breakfast & lunch, J. Vinson on Sax for dinner.

The New Victoria Train Station, 111 Iberville, 523-7793. All aboard with Jeannie With Class, Thursday thru Saturday at 9 p.m. No cover.

Nikkie's Dockside and Restaurant, 3401 Chartres, 945-0021. Jazz on Fridays with the Carl Leblanc Trio.

O'Flaherty's Irish Channel Pub, 514 Toulouse St., 529-1317. The most authentic Irish Pub this side of the Atlantic features live music in the Ballad Room with Betsy McGovern performing Mondays 7:30 p.m. till, and Friday and Saturday, 4 p.m. to 8 p.m. Celtic Folk performs Tuesdays, Wednesdays, Thursdays from 7:30 till, and on Fridays & Saturdays from 8 till. In the Informer Bar: West of Clare plays Fridays & Saturdays from 8 p.m. till. The Pipes and Drums of New Orleans Wednesdays 7:30; traditional ceili dancing at 7:30 Wednesdays. Ireland's hottest folk group, the Furey's and Davey Arthur appear on November 21 at 7 & 10 p.m. Tickets are \$15, reservations recommended.

Pete Fountain's, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.; one show only, reservations recommended.

Petroleum Lounge, 1501 St. Philip, 523-0248. The Treme Brass Band cuts loose every Sunday night from 8 p.m. until. The Rebirth Brass Band also

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appear frequently) Great music isn't the only attraction, check out the following: Friday and Saturday at 9 p.m. DJ "Coach" plays oldies but goodies. Mondays free red beans and rice. Tuesdays and Thursdays are "Picture Taking Night" (everybody in the club is photographed and the slides are later projected on the walls). Wednesday is "Pot Luck" night, and Thursdays is "Game Night" (go head to head with the checkers master himself). Call the club for more information on upcoming performances.

Preservation Hall, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. 3 dollars admission. Call for more information.

Retreat Lounge, Quality Inn Mid-City, 3900 Tulane, 486-5541. Tuesdays through Sundays: Emmett James and Wanda Randolph from 9 (weeknights) or 10 p.m. (weekends). Every Thursday is **Elvis Night!**

Rhythms, 227 Bourbon, 523-3800. Some of the best blues in New Orleans with regulars Marva Wright and others. No cover.

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In Mystick Den: Tuesdays through Saturdays the doors open at 10 p.m. with Quiet Storm. Call for more information.

Ryan's Irish Pub, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Slidgo 61 plays Wednesdays through Fridays from 8:30 p.m. until and Saturday and Sunday, 4:30 p.m. to 9 p.m., and Noel Nash plays from Saturdays -Tuesdays.

SNAP! 534 Frenchmen, no phone, New age nonsense with groovy music for the global village. 11:30 p.m. Saturdays only. \$5 cover.

Tricou House (711 Club), 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until, and Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays from 1:30 to 9:30 p.m. and Thursdays, Saturdays and Sundays from 1:30 till 5:30 p.m.: New Orleans blues with Bernard Bryan; and the blues according to **Ironing Board Sam** every Wednesday & Friday from 1:30 to 5:30; and on 5:30 to 9:30 on Mondays & Thursdays. In Tricou's Upstairs: Disco dancing upstairs on everyday from 7 p.m. till.

Tropical Isle, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller Thursdays through Saturday from 10:30 p.m. to 3:30 a.m.: Late As Usual. Fridays & Saturdays 8-10:30 p.m.: Frank Faust.

Windsor Court Hotel, 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge nightly except Sundays from 6:30 p.m. to 12:30 (With his trio on Fridays and Saturdays). Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Tuesdays through Sundays.

uptown

Absolute Bar and Grill, 5300 Tchoupitoulas, 899-7008. Fridays and Saturdays: piano by Walter Lewis, 6 to 10 p.m. A true piano bar, Absolute features other entertainers on occasion. Call for more information.

Columns Hotel, 3811 St. Charles Ave., 899-9308. There's no cover to hear Jeff Levine play jazz in the bar Wednesday from 8 until midnight. (Renovations going on in Ballroom) Call for other performers.

Kilamanjaro, Carondelet and Louisiana, 891-1700. African and Caribbean music on occasion. Call for details.

Le Crepe Nanou, 1410 Robert at Prytania, 899-2670. Jazz at Nanou with Roland Lambert on

Flute and Michael Peldera on Piano every Friday from 9-12. No cover.

Madigan's, 801 S. Carrollton, 866-9455. Live music some Saturdays from 10 p.m. to 2 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. Call for more information.

midcity

Mid-City Bowling Lanes, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music. See Nightly section for bands.

Pampy's Tight Squeeze Jazz, 2005 N. Broad, 949-7970. Modern jazz Sundays 6-11 p.m. with Porgy Jones. On Thursdays and Fridays, R&B with Aces.

Two Jack's, 2101 S. Liberty, 581-9661. A variety of live jazz, blues and soul acts. Check nightly listing.

lakefront

Amberjack's, 7306 Lakeshore Drive, 282-6660. Live music every weekend. See Nightly section.

The Bounty, 1926 West End Park, 282-9333. Harvey Jesus and Impulse play top forty hits every Wednesday 9 p.m. to 1 a.m., and Friday and Saturday from 10:30 until and Sundays from 6:30 to 11:00 p.m. Call for more information.

westbank

Bronco's, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Thursday, Friday and Saturday from 9:30 p.m. to 2 a.m. Free country and western dancing lessons from 9:30 to 10:30 p.m. on Wednesday and Thursdays. Ladies drink free Wednesday and Thursday 8 p.m. to midnight.

Celebrity Club, 901 Manhattan Blvd., 362-4699. This club features Clean Sweep (Top 40's from the 50s and 60s AND 70's) Wednesday through Saturday at 10 p.m. On Tuesdays Hector & the Summer Breeze plays from 10 p.m. until.

Fireman's Hall, 307 4th St., Westwego, 341-8264. A Cajun fais do-do every Friday evening from 9:00 p.m. to 1:00 a.m. featuring some of the finest Cajun bands in Louisiana. See nightly section for performers.

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Live Cajun music Tuesdays from 7:30 to 11 p.m. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.

Kelligan's, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Joe G. and E-Z Street plays oldies.

metairie/kenner

The Bengal, 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays through Sundays. Bobby Cure & the Summertime Blues play on Wednesdays and Sundays at 9; Call for more information.

Chesterfield's, 3213 Kingman, 888-9898. Spice featuring Babs plays Thursdays through Sundays from 9 p.m. until. Wild Willie on D.J. on Wednesday. Ladies Night on Wednesday and Sunday, ladies drink free.

Chehardy's, 3528 18th Street, 455-2433. Live contemporary music Tuesdays through Fridays, 5 p.m. - until and Saturdays, 8:30 p.m. - until.

Fantastique Lounge, 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 p.m. to 2 a.m.

Howlin' Wolf, 3653 18th in Metairie, 885-4354. The cutting edge in new music and rock 'n' roll with bands featured most every night of the week. Mondays are open mike acoustic nights, Tuesdays feature the boogie woogie of Carl Sonny Leyland and every Thursday The Clement Brothers. See nightly section or call for specific band information.

Impastato's Restaurant, 3400 16th St. (behind Morning Call), 455-1545. Paul White sings piano accompaniment from 7 to 11 p.m. on Tuesdays

through Thursdays and from 8 till on Fridays and Saturdays.

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

Landmark Hotel, 2601 Severn, 888-9500. Tuesdays, Wednesdays, and Thursdays from 9 p.m. to 1 a.m., and Fridays and Saturdays, from 9:30 p.m. until 2:00 a.m.: Hotstuff featuring Tomato w/ Sean Ivory in the Skyroom Lounge.

Marcha's Place, 5044 Yale St., 455-9140. Johnny Gordon plays oldies, R&B, rock & roll and country music Wednesday through Sunday 10 p.m. till.

Mitchell's, 2221 Veterans Blvd., 468-2788. Live music some weekends. Call for bands and times.

The Second Line Lounge, The Airport Hilton & Conference Center, Singer pianist Judy Duggan performs Tuesdays through Saturdays from 8 to 11 p.m.

Walt's, 1535 Veterans Blvd., 835-5116. Live rock-n-roll and R&B. Call for nightly information.

new orleans east

Joe's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. Call for live music schedule.

sunday brunches

Arnaud's, 813 Bienville, 522-8767. Sam Alcorin's Jazz Trio from 10 a.m. to 2:30 p.m.

Cafe Bromeliad, Hilton Hotel, 561-0500 Marva Wright from 10 a.m. to 3 p.m.

Cafe Sbisla, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne Jr. from 11 a.m. to 3 p.m.

Hotel Inter-Continental, 444 St. Charles, 555-5566. Lucien Barin plays jazz from 11-2 p.m. and on Saturdays Phamous Lambert from 12 p.m. to 3 p.m.

Hotel Inter-Continental, 444 St. Charles, 555-5566. Lucien Barin plays jazz from 11-2 p.m.

Kabby's, Hilton Hotel, Tim Laughlin Jazz Band from 10 a.m. to 2:30 p.m. 525-5566.

Le Jardin, Canal Place One, 100 Iberville, 566-7006. Clive Wilsons Original Camellia Jazz Band from 10:30 a.m. to 2:30 p.m.

Louis Armstrong Foundation Jazz Club, Meridien Hotel, 614 Canal, 525-6500. The Creole Rice Jazz Trio from 11 a.m. to 3 p.m.

Mr. B's, 201 Royal, 523-2078. The Original Crescent City Jazz Band from 10:30 a.m. to 3 p.m.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. Thais Clark sings with the Lars Edegran Jazz Band. And on Saturdays Phamous Lambert from 12 p.m. to 3 p.m.

coffeehouses

Borsodi's, 5104 Freret, 895-9292. This popular hangout is open in the evenings from 7 until late at night. Borsodi's has a semi-open poetry reading (you have to sign up in advance) on the second Tuesday of every month, and it has acoustic guitar players or folk-type musicians on some weekends.

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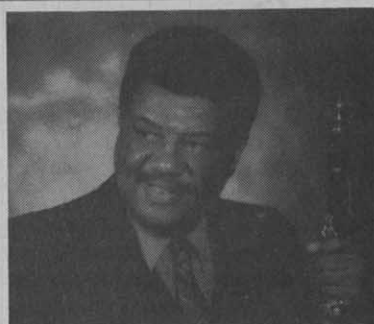
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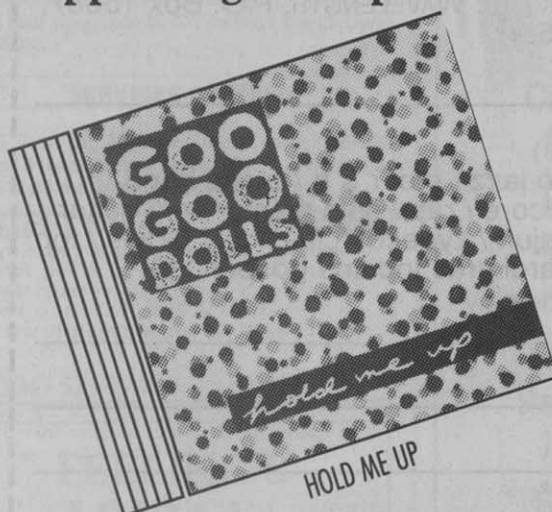
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It's time again to sign up for the **WAVELENGTH** Band and Booking Guide, a free comprehensive list of the working bands and musicians in the New Orleans area, with all the pertinent information — address, phone numbers, names, style of music, agent's name, and anything else you might want to add.

After almost a year, we still receive requests for last year's Guide from people who are looking for bands, and since **WAVELENGTH** goes all over the U.S.A. and the world, club owners and bookers from out of town often want to find the bands they read about in **WAVELENGTH**. Don't miss out on a job because a club owner can't find you!

So make the cut and mail in the form with a (non-returnable) black and white photo, if you have one. A listing in the Band Guide is free, of course.



Make the cut
for the

Wavelength

Band and
Booking
Guide

Mail form by December 1 to: **WAVELENGTH**, P.O. Box 15667, New Orleans, LA 70175.

BAND NAME _____

TYPE OF MUSIC (circle one)

traditional jazz / modern jazz / n.o. r & b / brass band /
rock'n'roll / metal / hardcore / rap / solo piano / solo guitar /
country / r & b / folk / cajun / zydeco / classical / oldies / top
40 / blues / reggae / mardi gras Indian / gospel

BOOKING AGENT _____

PHONE # _____

MAILING ADDRESS _____

CITY/STATE/ZIP _____

MEMBERS' NAMES _____

too. Call for more info.

Penny Post, 5110 Daneel. Lots of herbal tea at this family-oriented place. It's open evenings, and every Monday night it presents the New Orleans Music Show featuring Kent Courtney from 8 to 10 p.m.

Plantation Coffee House, 5555 Canal, 482-3164. Patrick Kerver plays classical guitar Tuesdays, Thursdays, and Saturdays 7:30-9:30 p.m.

True Brew Coffee, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are art galleries in addition to being coffeehouses, and there's live music at the warehouse district branch.

poetry

Borsodi's Poetry Reading Series is the second Tuesday of every month at Borsodi's Coffeehouse, 5104 Freret, starting at 8:30 p.m. Call for more information.

The Everette Maddox Umpteen Poetry/Prose Reading Series is every Sunday at the Maple Leaf Bar, 8316 Oak, starting at 3 p.m. Free.

riverboats

Creole Queen, Poydras Street Wharf, 524-0814. Cruises nightly from 8 to 10 with Otis Bazoon's Paddlewheel Jazz Band.

Steamboat Natchez, Canal Street Dock, 586-8777. Dinner cruises Friday and Saturdays at 6:30. The Original Crescent City Jazz Band plays on each two-hour ride.

tv/radio

Kent Courtney Live! on Cox Cable Community Access Channel 42, every Monday at 6 p.m., every Thursday at 6:30 p.m., and every Friday at 7 p.m.

Cultural Cable Channel, 529-3366, channel 53, 2 p.m. to midnight.

Le Bon Ton Roule, a local music series on Cox Cable Channel 42, which airs every Wednesday from 10:30 to 11 p.m., call Diana Castillo at 866-4880 for information.

festivals

November 1-4

Louisiana Swine Festival, Basile. (318) 432-5437.

November 2-4

Calcasieu Cajun Fest, Colfax. (318) 527-3950.

November 3-4

Cajun Heritage Festival, Raceland. (504) 537-3236.

November 3-4

Po-Boy Blues Festival, City Park (old driving range on Marconi Drive) Some of the biggest names in blues perform from 11-8 pm, on Saturday: The Willie Lockett Band, Sue Foley, Marva Wright, Lil' Ed & the Blues Imperials, Albert King; on Sunday: The Backsliders, Touch of Fire, Jr. Wells, Irma Thomas & the Professionals, and Bobby "Blue" Bland.



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New Message Every Call

Ten years. In the long history of **New Orleans music**, it's not such a long time, really. Just a slice of a rich calendar of musical **evolution and revolution**, where a culture rich in **diversity and heritage** took what it was given and blended it to make music to **celebrate** the many occasions of celebration in this rare and **tropical** spot, so unlike America.

The **Last Page** of the November 1980 premier issue of *Wavelength* gives us a glimpse of what was going on at the time. A few reissues of New Orleans music had just appeared from **Ace and Bandy**. **Deacon John** and **Earl King** were working together. **Eddie Bo** had released a 45. The **Neville Brothers** were playing the Brown Bag concerts. The **Radiators**, **Nevilles**, **Cold**, **Zebra**, **Sheiks** were playing the clubs. **Alvin Batiste** and **Johnny Vidacovich** were playing the CAC. **Tuts Washington** was at the Pontchartrain while **Bruce Springsteen**, **Grateful Dead** and **Stevie Wonder** played in tax-friendly **Baton Rouge**.

This month, ten years later, **Harry Connick, Jr.**, **Branford Marsalis**, the **Neville Brothers**, **Aaron Neville**, and **Wynton Marsalis** are on the *Billboard* Top Pop Album chart, while the *Billboard* Top Jazz Albums read #1: **Harry Connick Jr.**, #2: **Branford Marsalis**, #3: **Wynton Marsalis**, #4: **Branford Marsalis**, and #5: **Harry Connick Jr.**, and #10: *Bluesiana Triangle*, with **Dr. John**. **Wynton Marsalis** is on the cover of *Time Magazine*. **Harry Connick Jr.** is in a feature motion picture. The **Neville Brothers** are on the *Tonight Show*, **Zachary Richard** is on the *Letterman Show*, *The Big Easy*, featuring Louisiana music,

took the place of the shortened **World Series** as CBS Sunday night entertainment, commercials featuring Louisiana music and musicians abound, **Mardi Gras Indians** help open the largest entertainment complex in Japan, and Germany celebrates reunification with the **Olympia Brass Band** playing the German National Anthem.

Danny Barker once told us that traditionally, in New Orleans, musicians always had other jobs to fall back on; music was considered something extra, a little **lagniappe**, to living in New Orleans. With new technology for loading and unloading cargo, the port no longer employed the thousands of New Orleanians it had needed in earlier days. Then came **oil**, and so soon after, the oil patch didn't need the thousands of welders, offshore workers and support people it had needed.

So for music, the motto of this particular decade seems to be, "Is there any **money** in it?" This favorite pastime, so part of day-to-day life in the city, could it be a living for the hundreds of people who play it, and the answer, as we're discovering, is yes, it can be, for those willing to travel and keep close the ownership of their **musical creations**. Now the whole city, and state, are asking the question, "Is there any **money** for us in it?" Can a whole economy grow up around these musicians and their music? And the answer seems to be again, yes, if the city and state create a situation where the music can thrive and the musicians feel comfortable in staying here to pay their **taxes** and raise their children.


The question for the next decade could be how will all of this **change the music**? Will the pressure on the music

to pay the way change the way the music is created, on the streets and in the neighborhoods of New Orleans? Well, we can't worry about that now. The **ReBirth** are just back from a (very lucrative) tour of the West Coast, and it's Thursday night, so they'll be at the **Glasshouse**. And it's free. No cover.

An oft-asked question in the first few months of *Wavelength's* existence was "what are you going to do when you **run out of stories**?" We were one of only a handful, if there were any others, of truly **regional** music publications. Other regional music magazines covered national touring acts, for the most part, with only a nod to locals. As we peruse the index, we remember that we have never really done an in-depth piece on **Fats Domino**, or **Lloyd Price**, or **Astral Project**, or New Orleans music in the Twenties, or **Donald Harrison**, or that piece we've planned on the trumpeters, or the bass players. There's a file, actually several files, about two feet high in the editor's office of submissions that have not run yet, due to space consideration, that will fill another year's worth of magazines, not even counting all the new groups that have come along that will be our future. No, running out of stories has never been a problem.

We wonder what it would have been like if *Wavelength* had been publishing in the decade of the **Fifties**, or the **Twenties**, or even the turn of the century. What would our index look like if we had been around to cover 1933-1943? Those were exciting times. But maybe we lucked out and decided to start a New Orleans music magazine during the most exciting times of all. □

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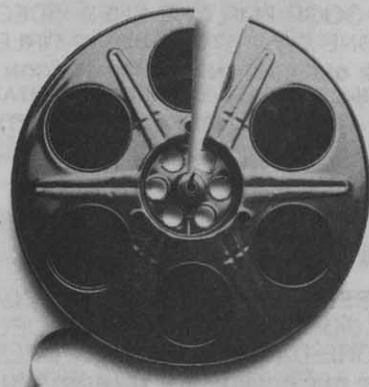
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